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Half Hours With the Best Composers

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED

VOL. II

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1913

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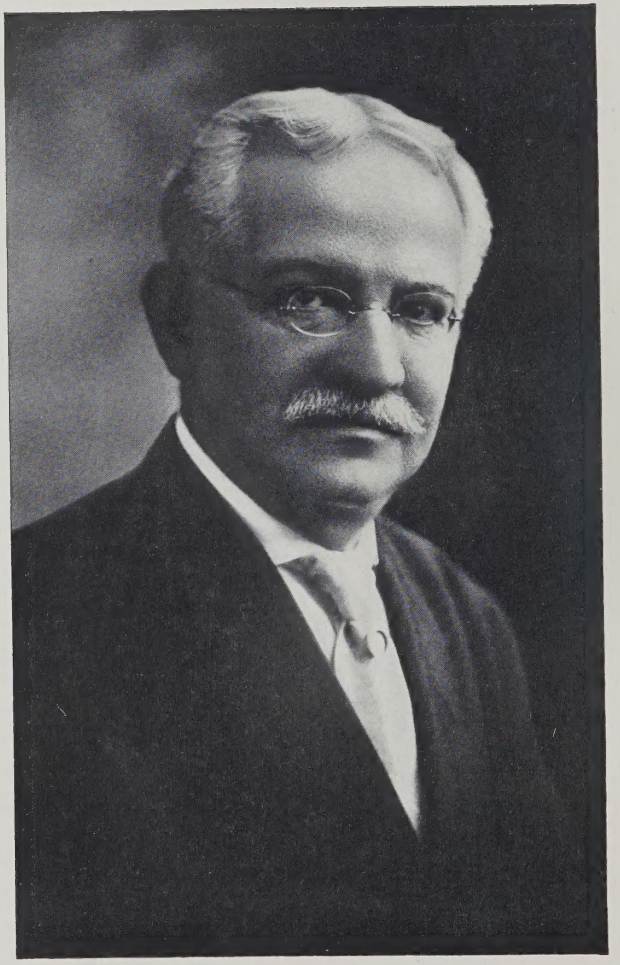


Emil Liebling

EMIL LIEBLING

EMIL LIEBLING was born in Pless, Germany, April 12, 1851. After studying with Ehrlich in Berlin in 1866, he came to this country in 1867, commenced active musical work in Kentucky, and in 1872 became a resident of Chicago, where up to the present time he has been an important and potent factor in musical affairs, being prominently identified with the best musical interests as composer, teacher, and executive artist. A sojourn of two years in Europe from 1874 to 1876 afforded ample opportunity for enjoying the counsel of Kullak and Liszt in piano playing, and Rohde and Dorn, in Berlin, in composition. Mr. Liebling's first published work was a song entitled *The Spring is Late*, which appeared in Chicago in 1873.

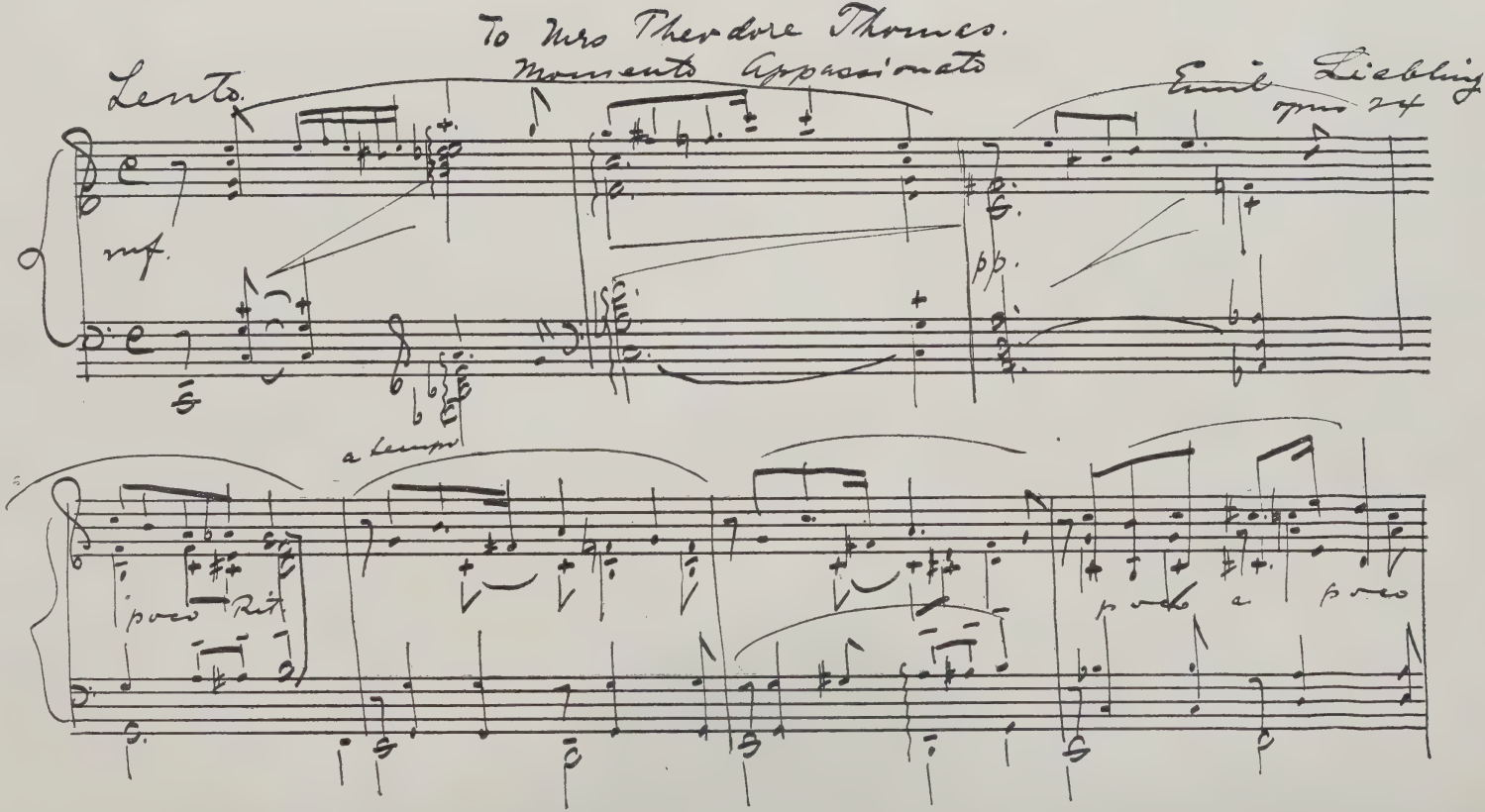
His principal vocal and instrumental compositions are as follows: —

For piano: Op. 10, *Le Météore, Galop de Concert;* Op. 11, *Gavotte Moderne;* Op. 12, *Florence Valse de Concert;* Op. 13, *Complete Scales;* Op. 17, *Feu Follet Scherzo* (*Will o' the Wisp*); Op. 18, *Albumblatt;* Op. 19, *The Kensington Waltzes;* Op. 20, *First Concert Romance* (*Dramatique*); Op. 21, *Second Concert Romance* (*Poétique*); Op. 23, *Cradle Song.*

For the voice: Op. 14, *Adieu,* Song for Tenor or Soprano; Op. 22, *Dost Thou Remember,* Tenor Song.

For violin and piano: Op. 23, *Cradle Song.*

Mr. Liebling is most versatile, for besides being a famous composer and a pianist and a teacher of wide fame, he is an accomplished linguist, an active common-sense business man, a most entertaining and instructive lecturer and an active contributor to the leading musical magazines. He has lived in Chicago since 1872, where he is prominent as a concert pianist and teacher.


To Mrs Theodore Thomas.
Lento.
Moments Appassionato
Emil Liebling
Op 24
mf.
pp.
a tempo
poco Rit
poco a poco

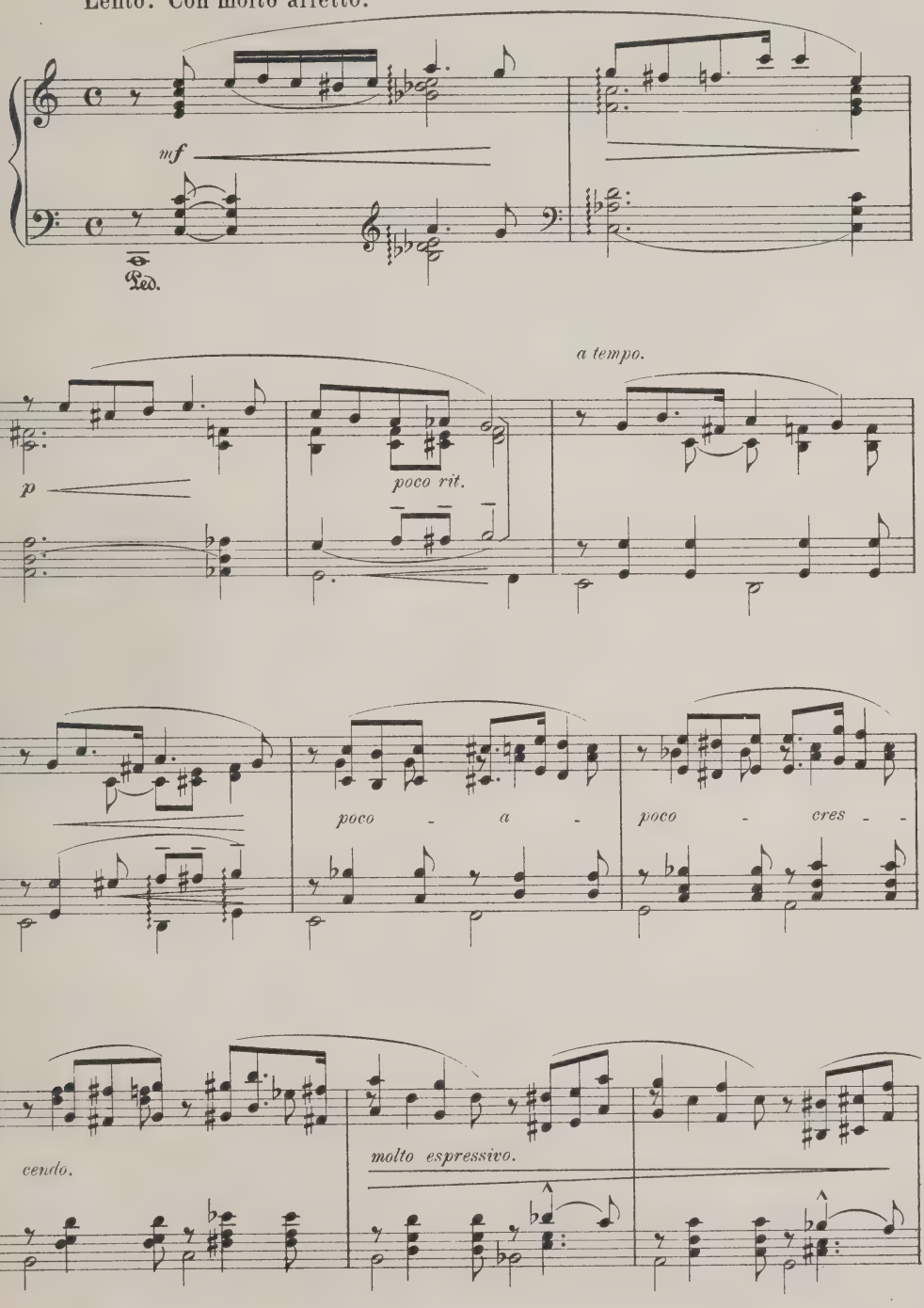
M120
.L57H2
1913
v.2

To Mrs. Theodore Thomas.

Momento Appassionato.

EMIL LIEBLING, Op. 24.

Lento. Con molto affetto.



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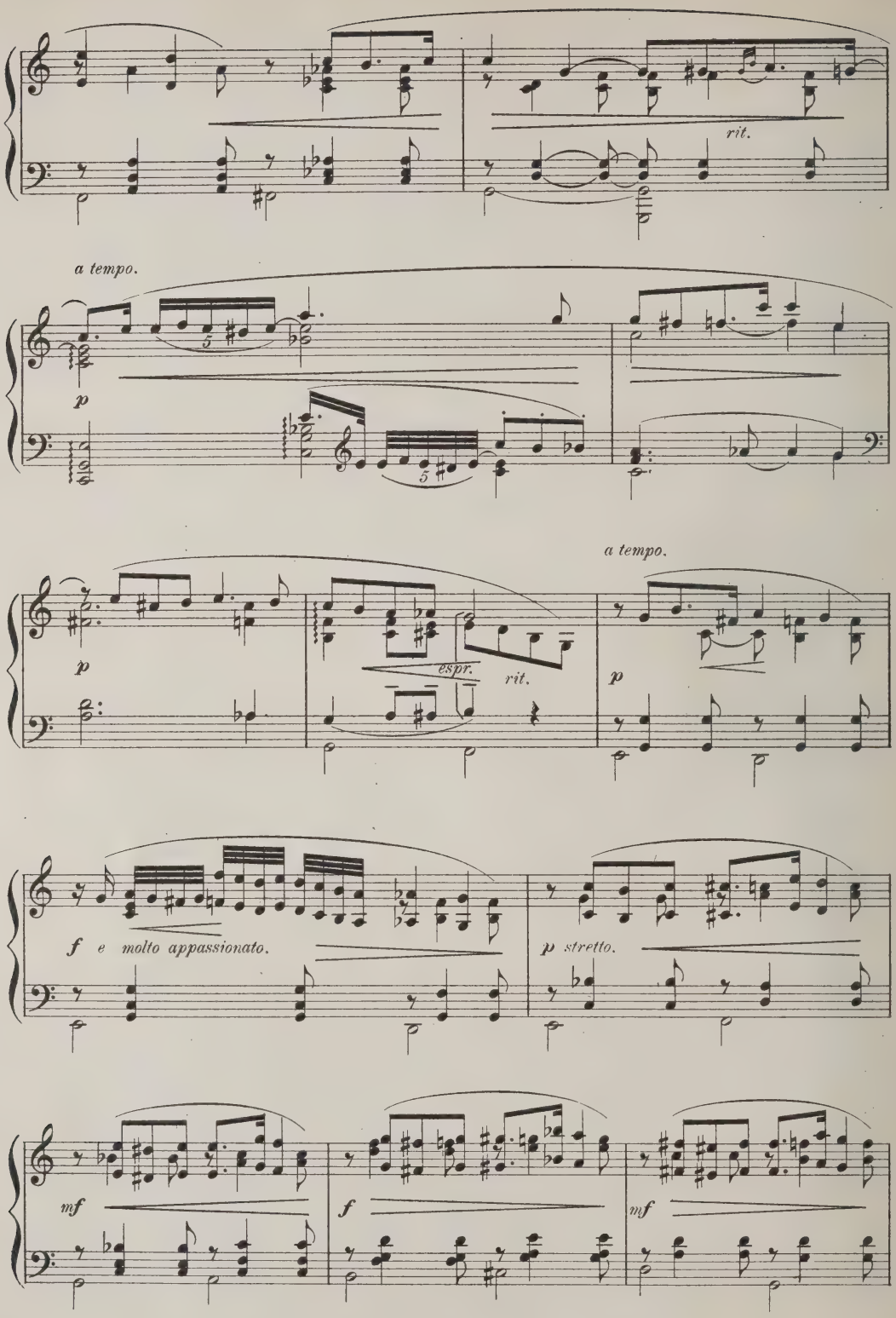
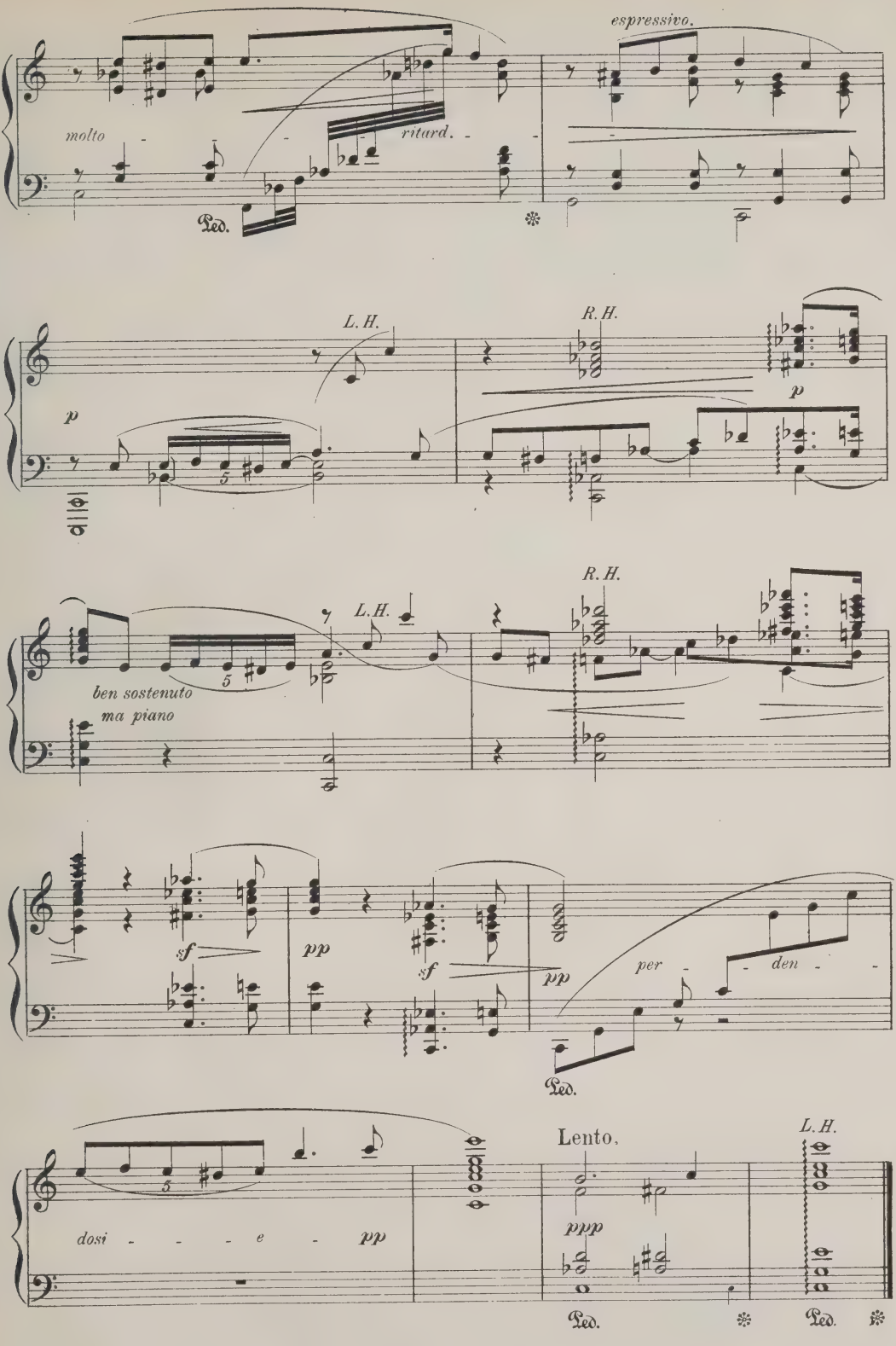
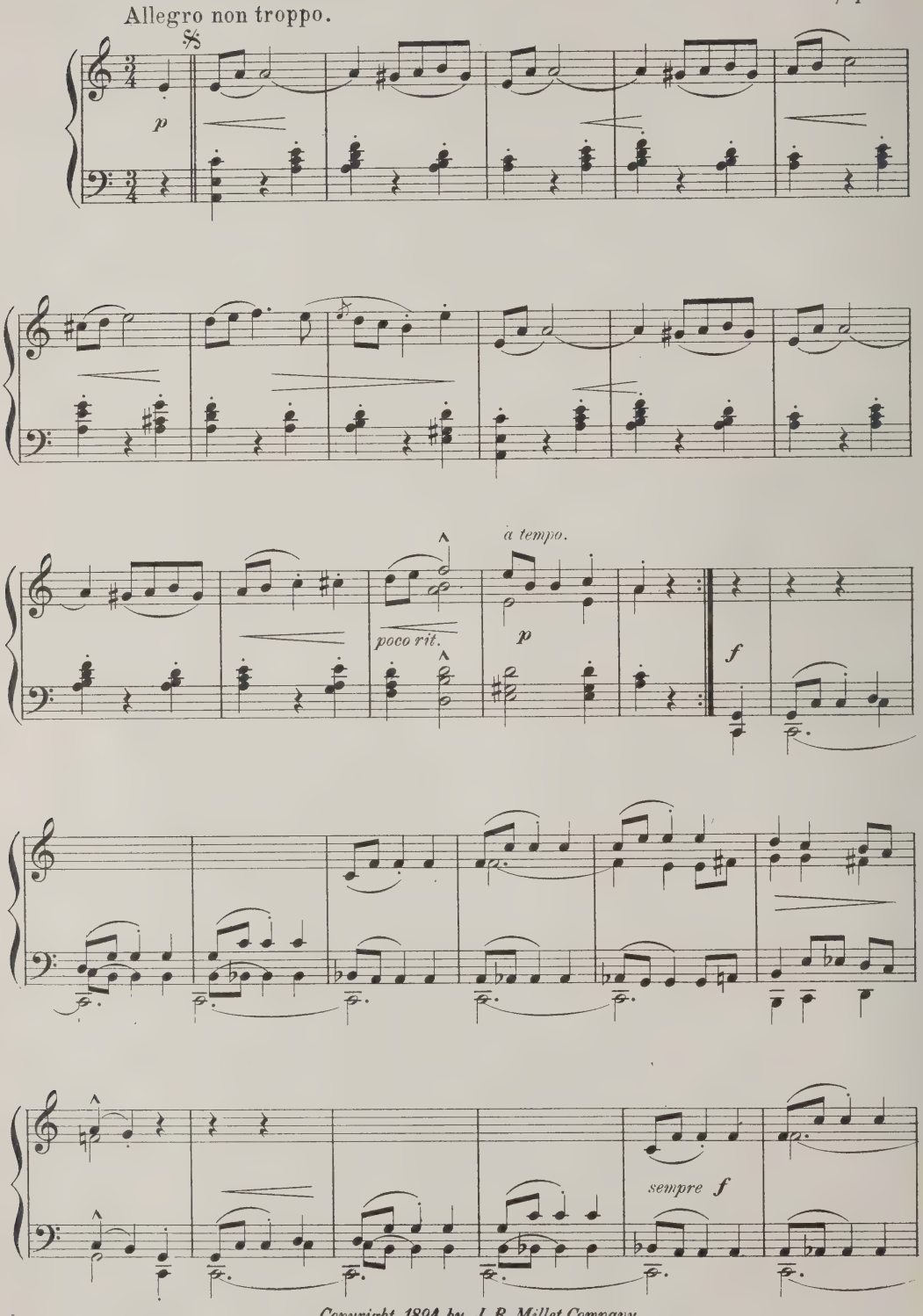

rit.
a tempo.
p
espr.
rit.
a tempo.
p
f e molto appassionato.
p stretto.
mf
f
mf


espressivo.
molto
ritard.
Ped.
L.H.
R.H.
p
p
ben sostenuto
ma piano
sf
pp
sf
pp
per - - den - -
dosi - - - e - pp
Lento.
ppp
L.H.
Ped.
Ped.

Dedicated to Mr. J. H. Hahn.

Momento Scherzando.

EMIL LIEBLING, Op. 25.



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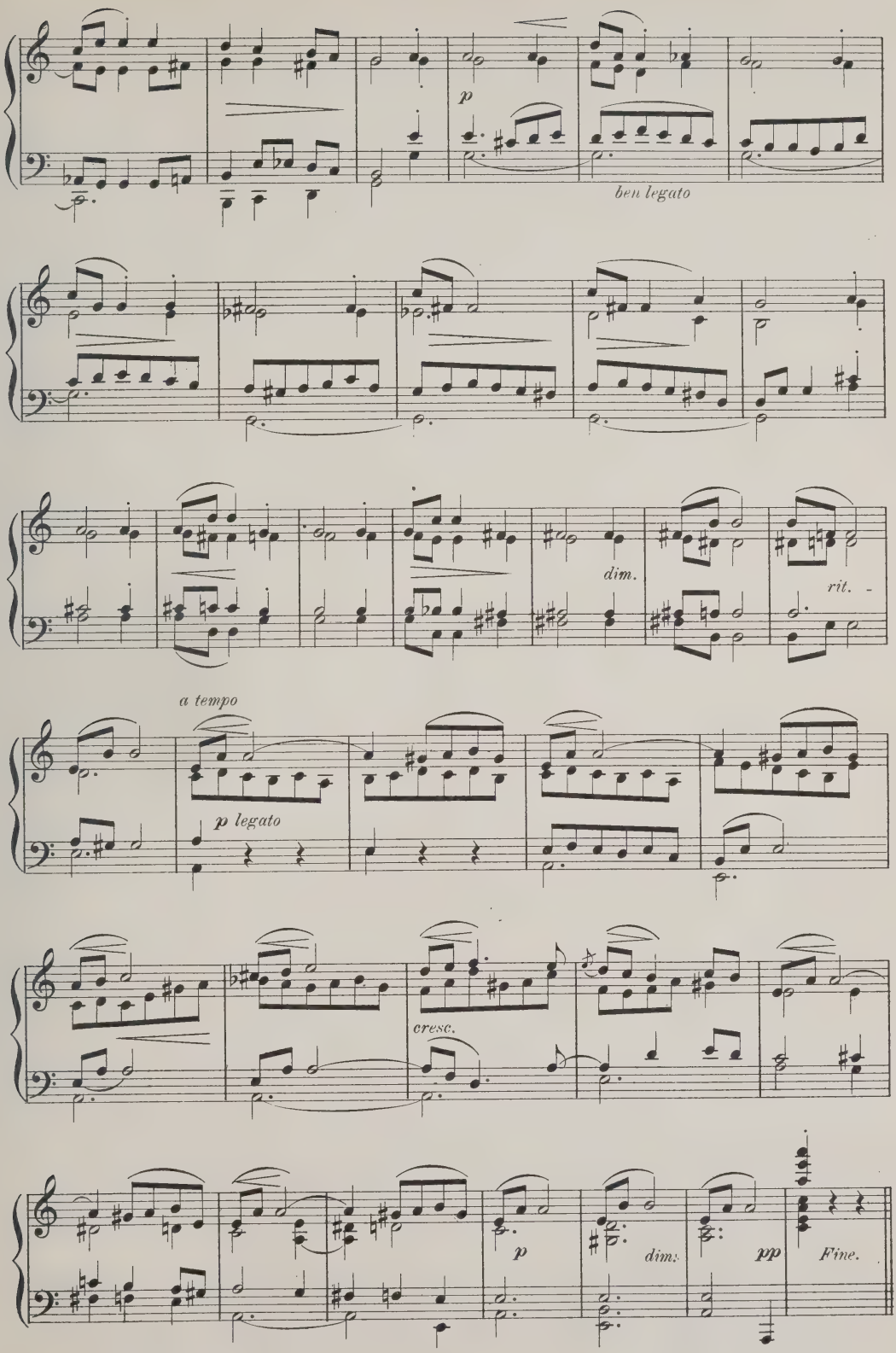
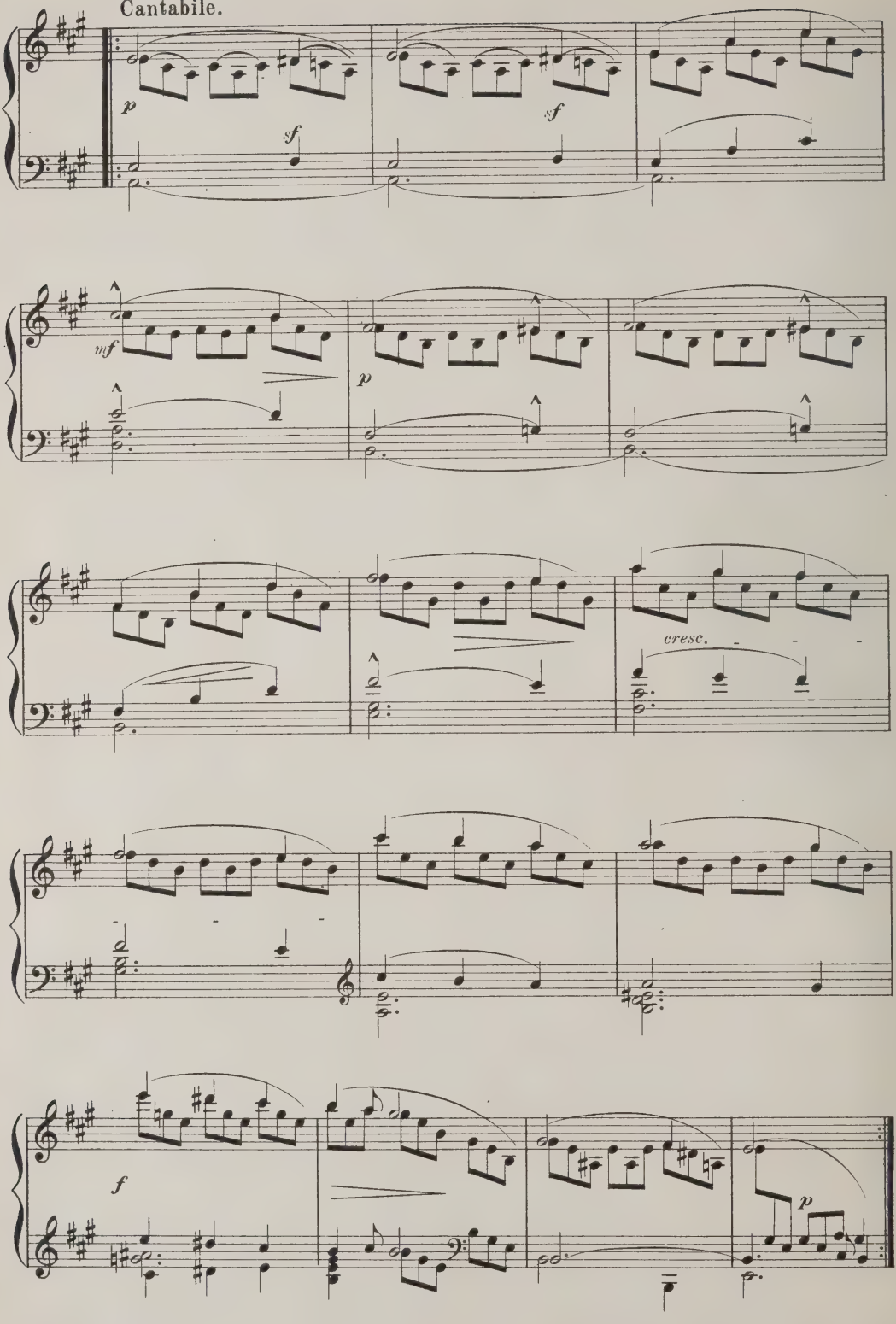
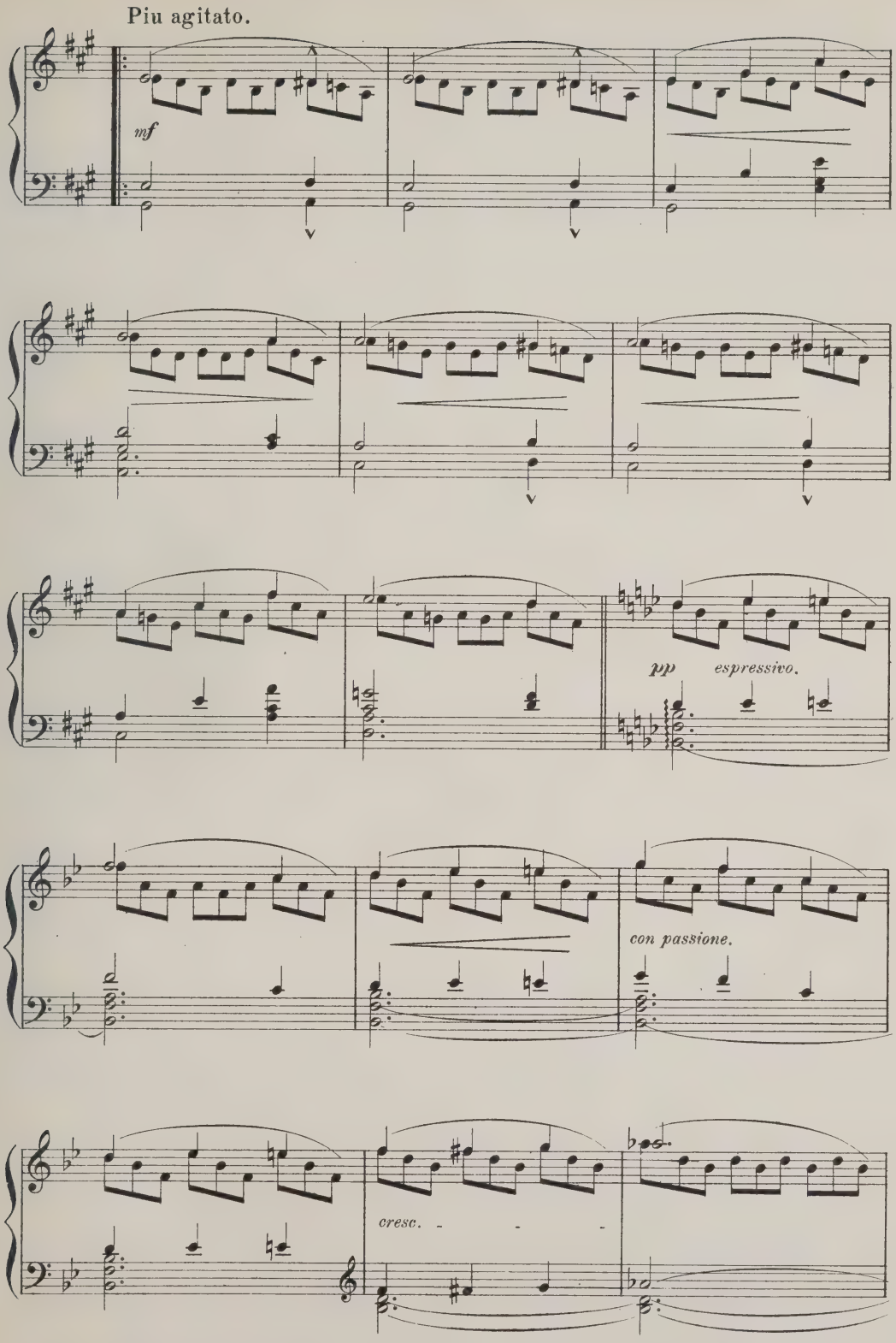
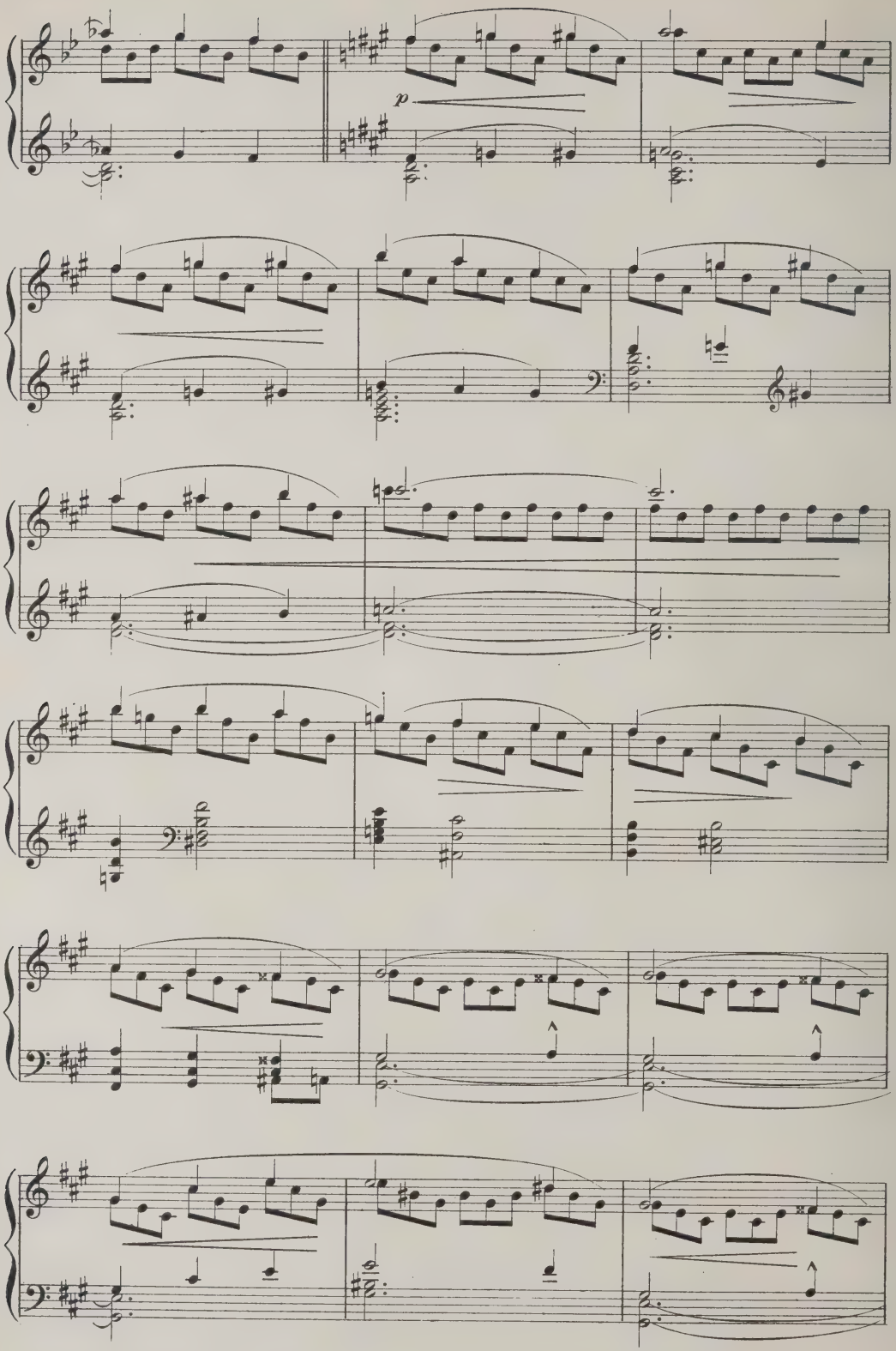

p
ben legato
dim.
rit.
a tempo
p legato
cresc.
p
dim.
pp
Fine.

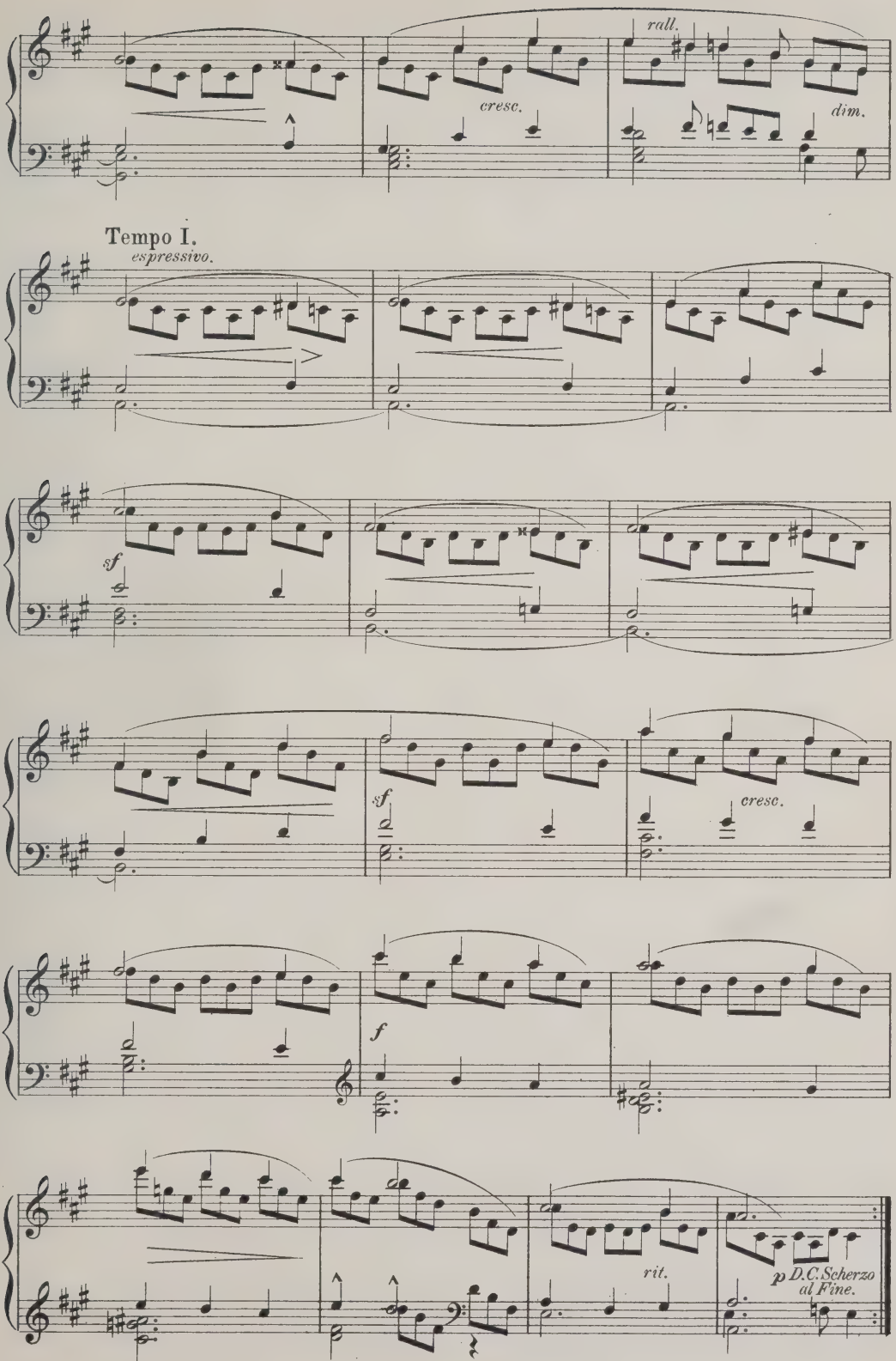
TRIO.

Cantabile.




Piu agitato.
mf
pp espressivo.
con passione.
cresc.

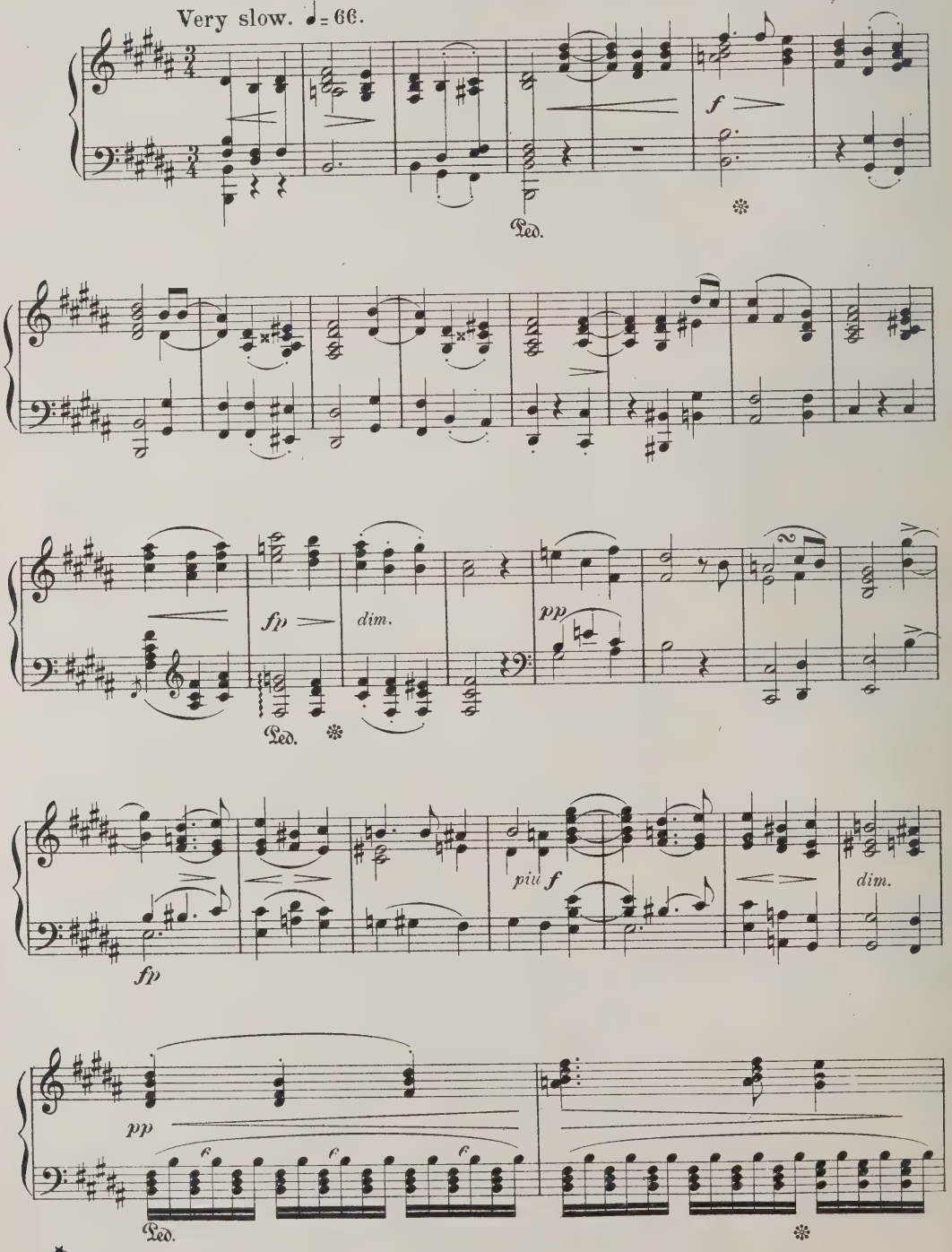

p


rall.
cresc.
dim.
Tempo I.
espressivo.
sf
sf
cresc.
f
rit.
p D.C. Scherzo
al Fine.

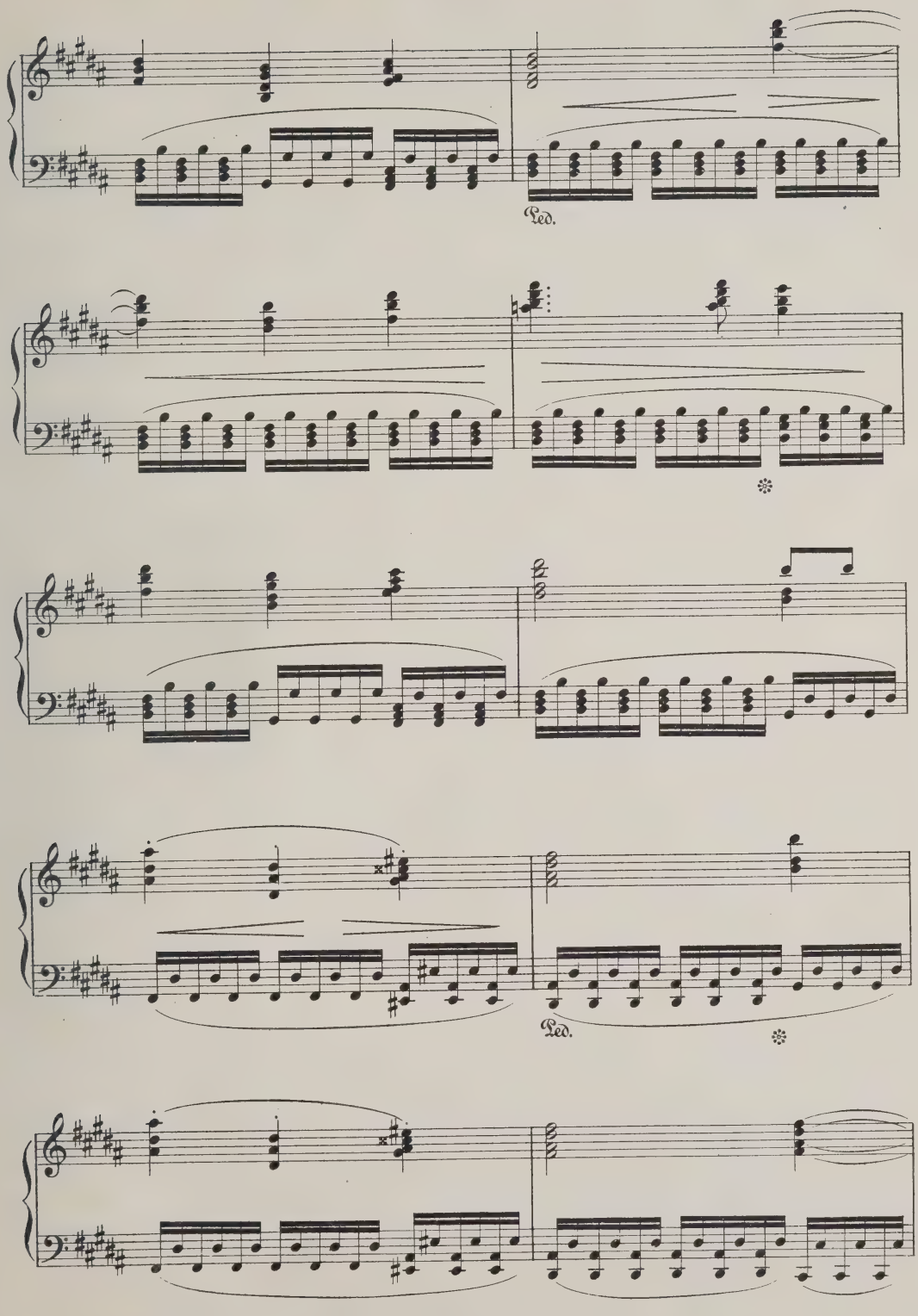
Paradise and the Peri.

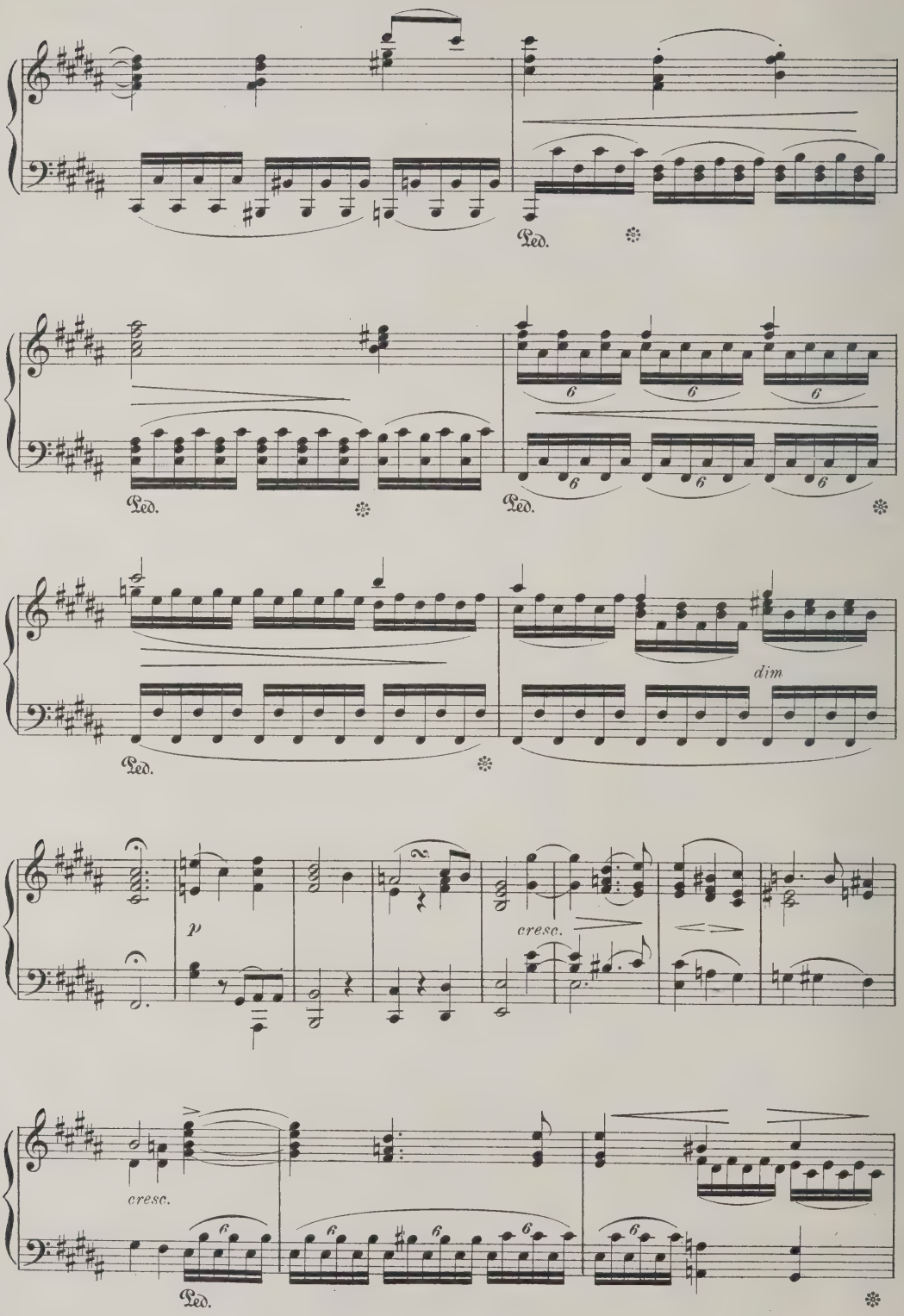
"Sleep on in visions of rest."*

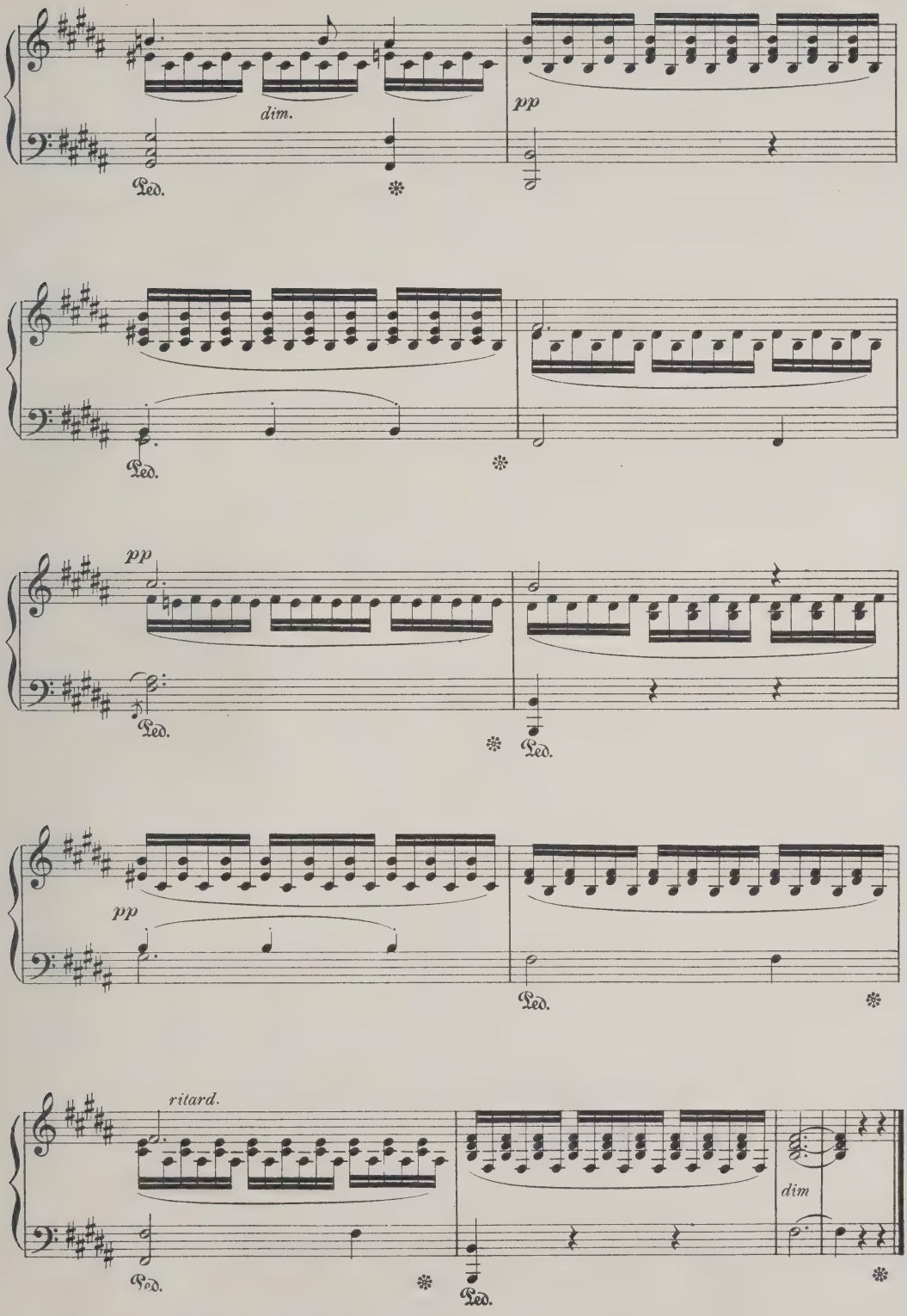
R. SCHUMANN, Op. 50.



* *The German text of this Cantata was translated from Moore's "Lalla Rookh"*

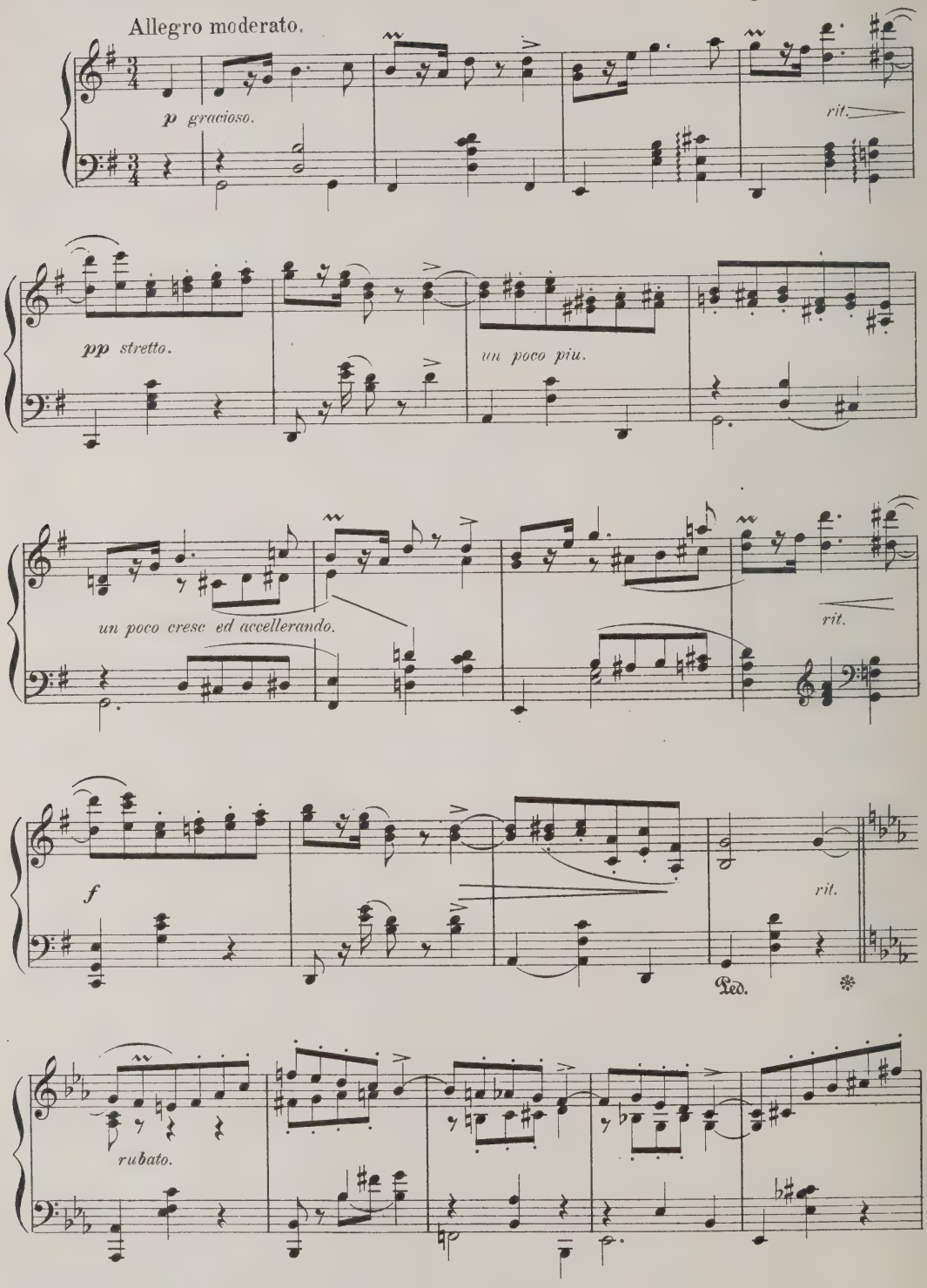

Ped.
Ped.

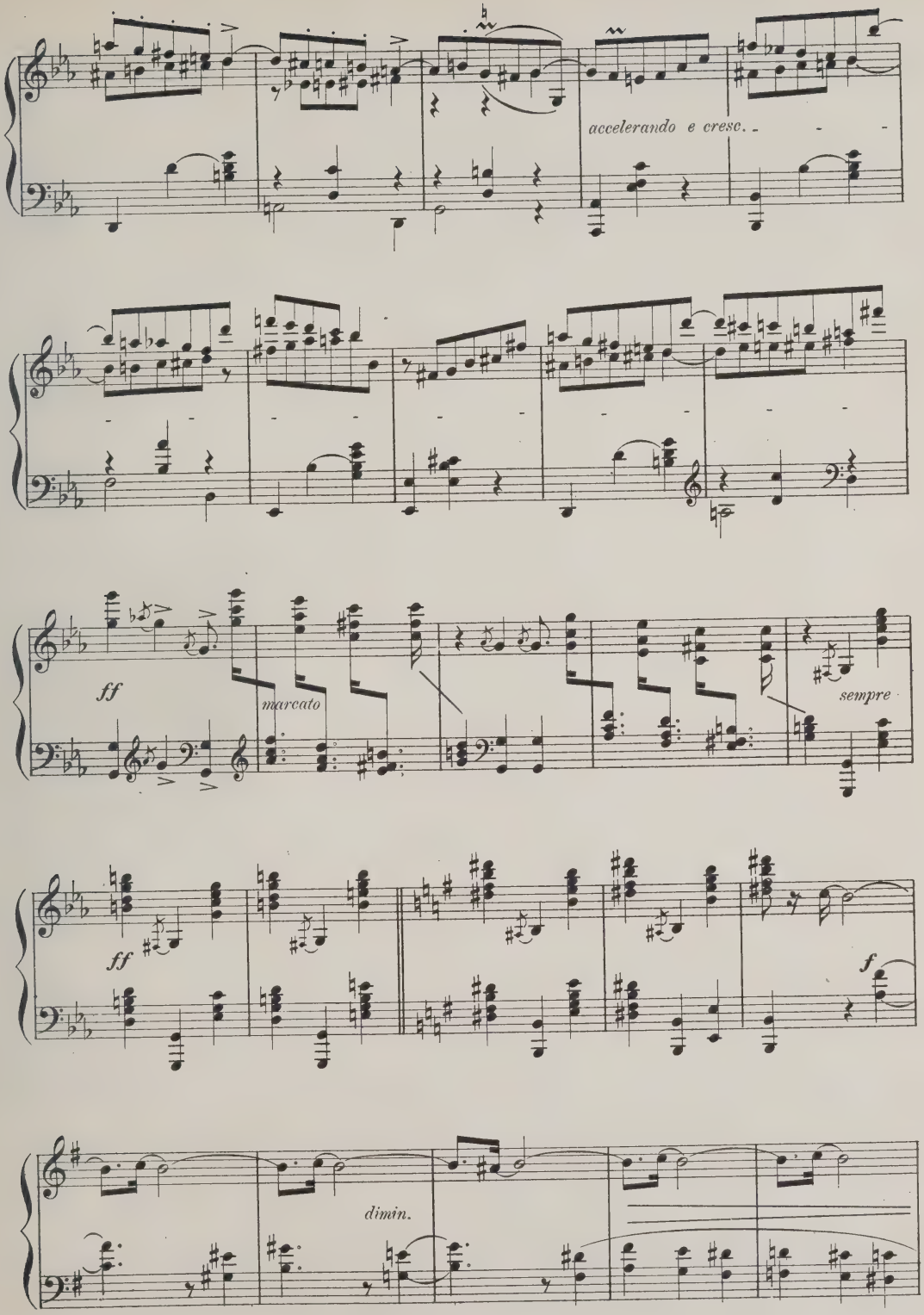

Ped.
Ped.
Ped.
dim
p
cresc.
cresc.
Ped.

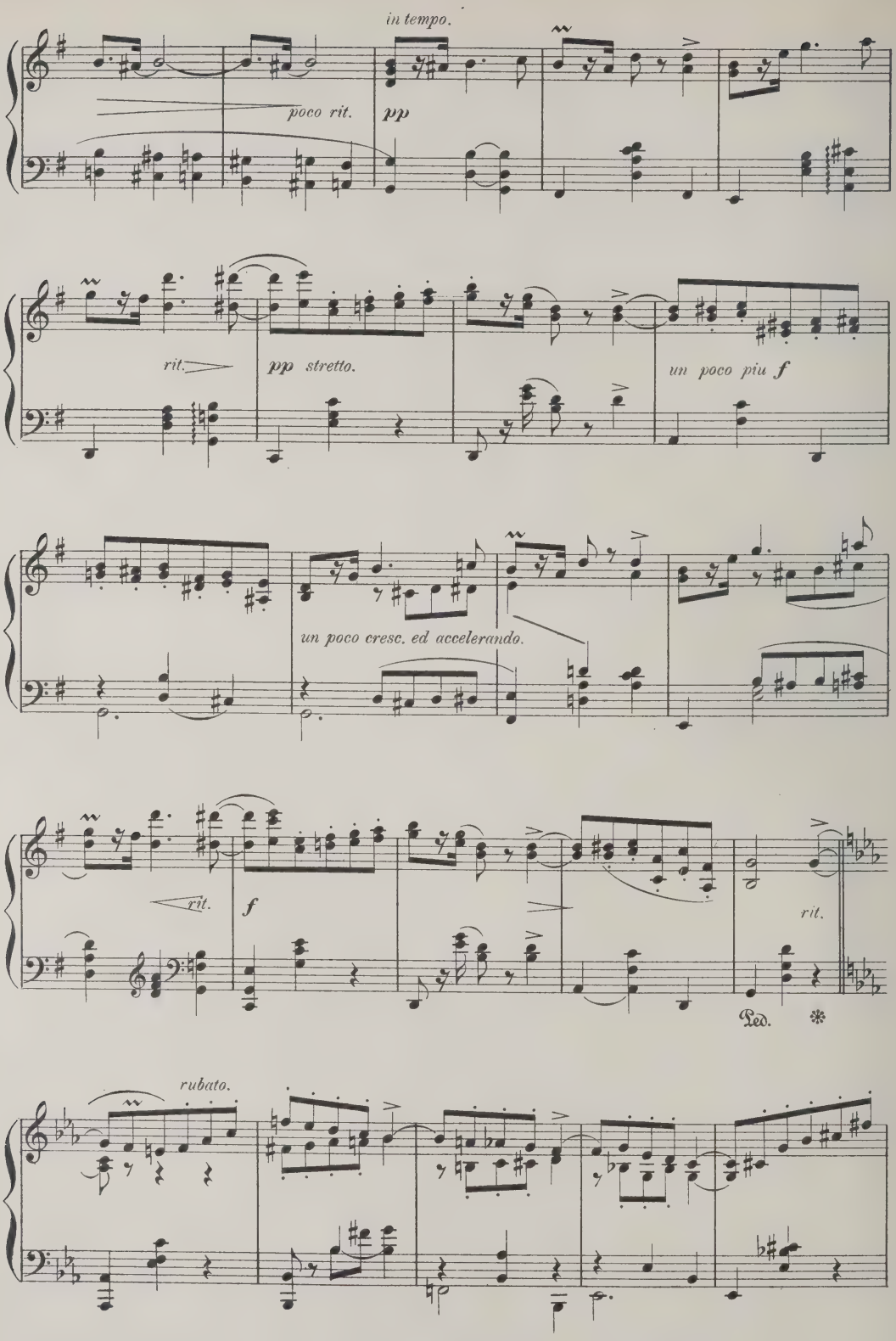

dim.
pp
Ped.
pp
Ped.
pp
Ped.
Ped.
pp
Ped.
ritard.
Ped.
dim

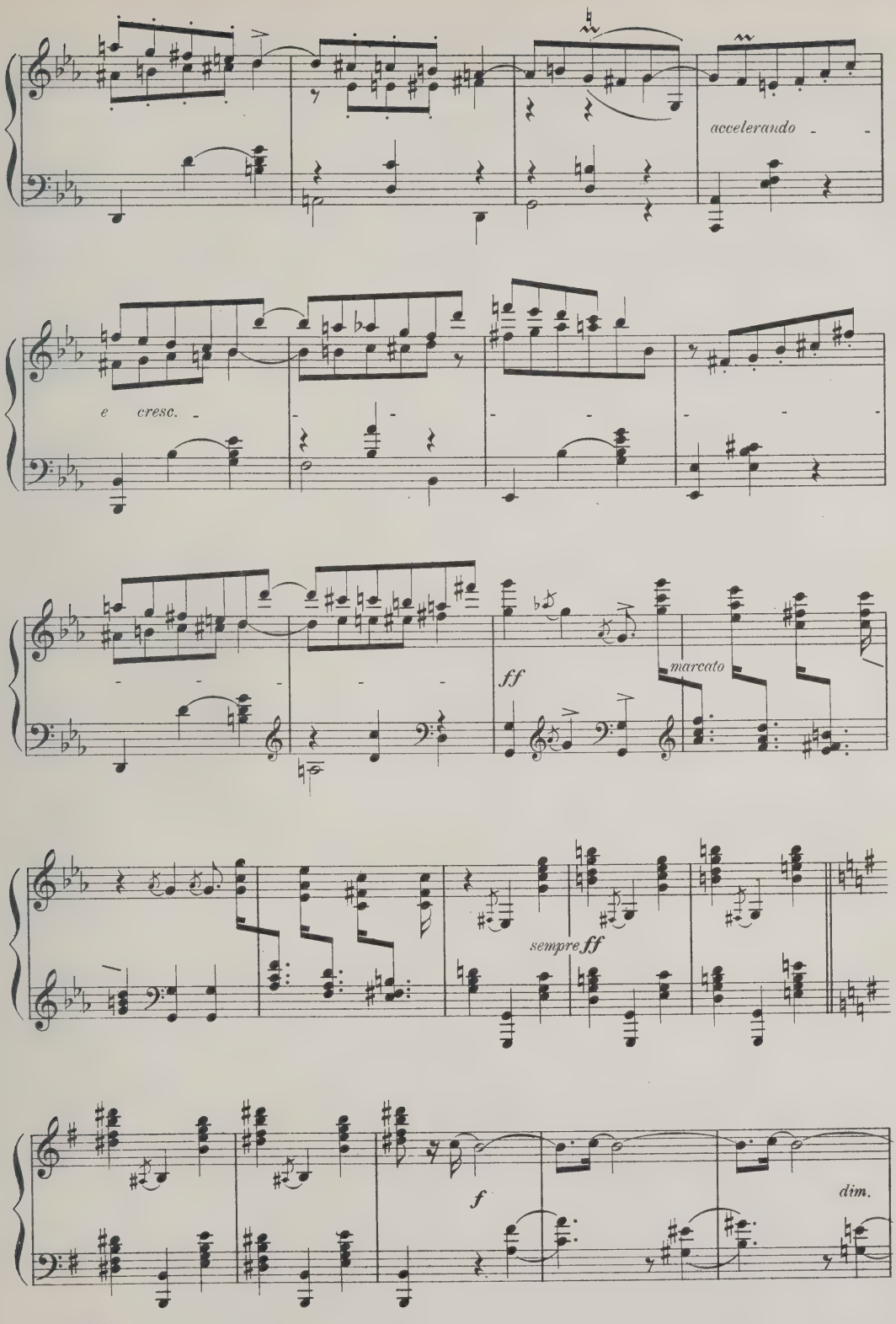
Mazurka.

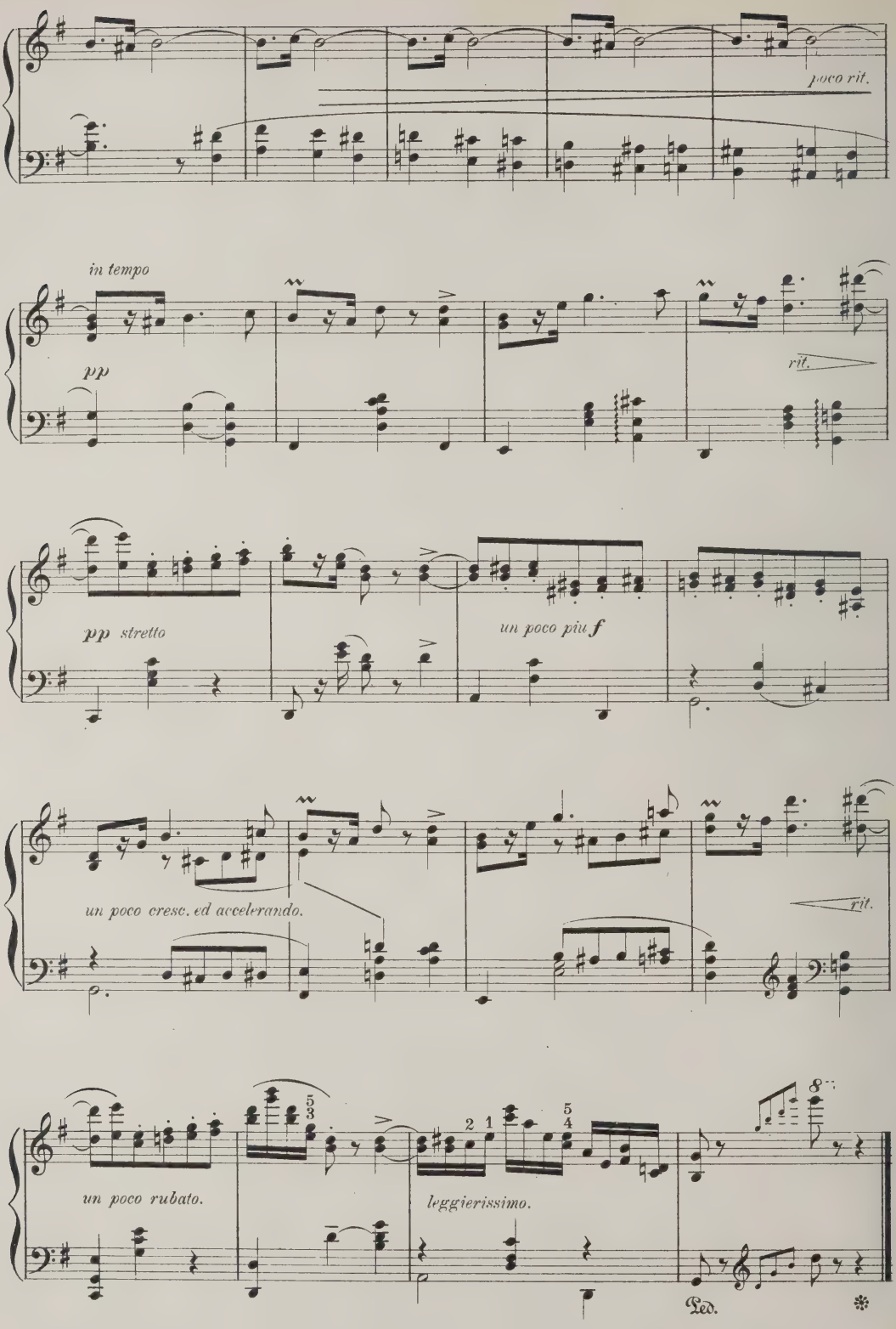
MAURICE MOSZKOWSKI,
Op. 38. No 3.




accelerando e cresc.
ff
marcato
sempre
ff
f
dimin.

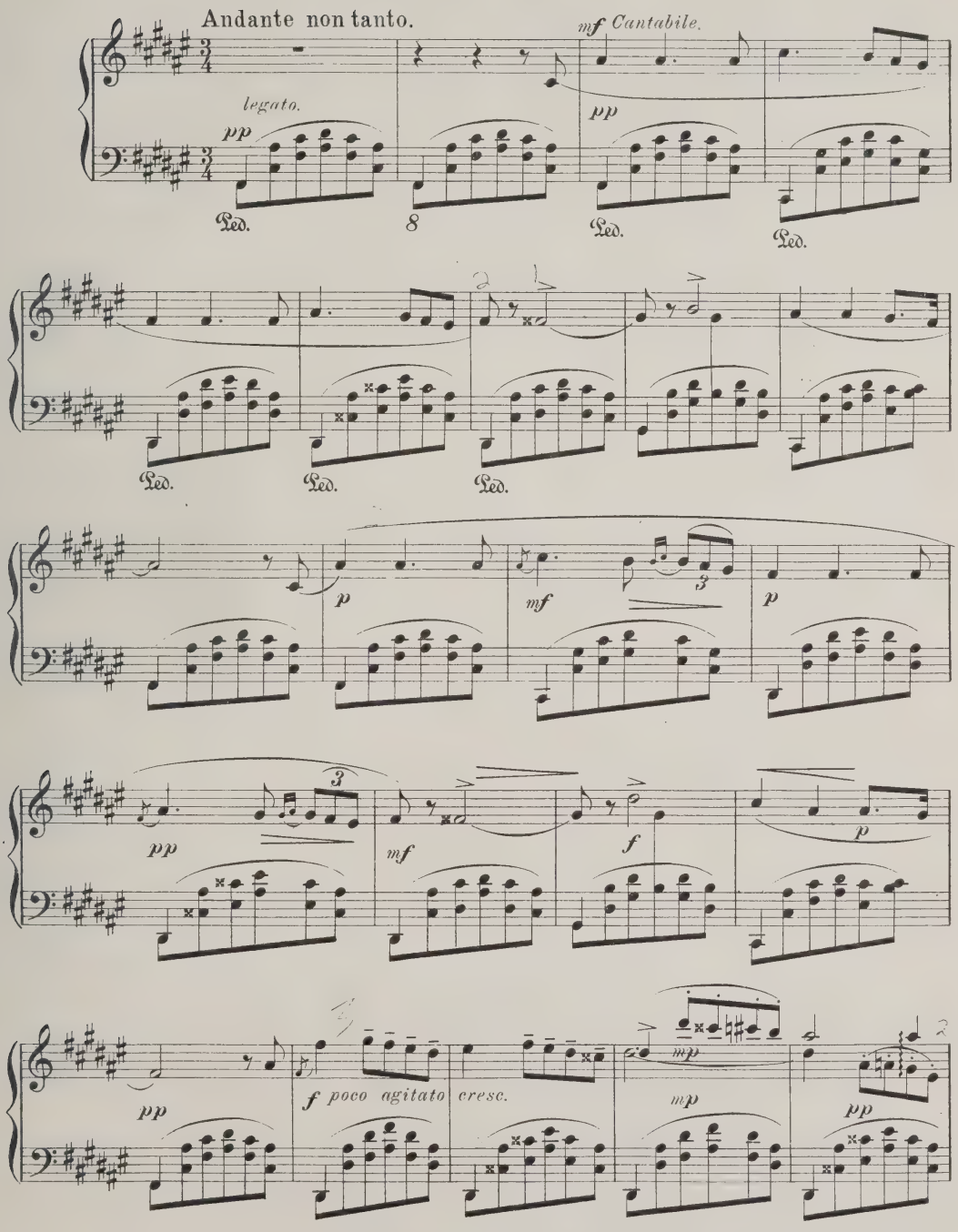

in tempo.
poco rit.
pp
rit.
pp stretto.
un poco piu f
un poco cresc. ed accelerando.
rit.
f
rit.
Ped.
rubato.

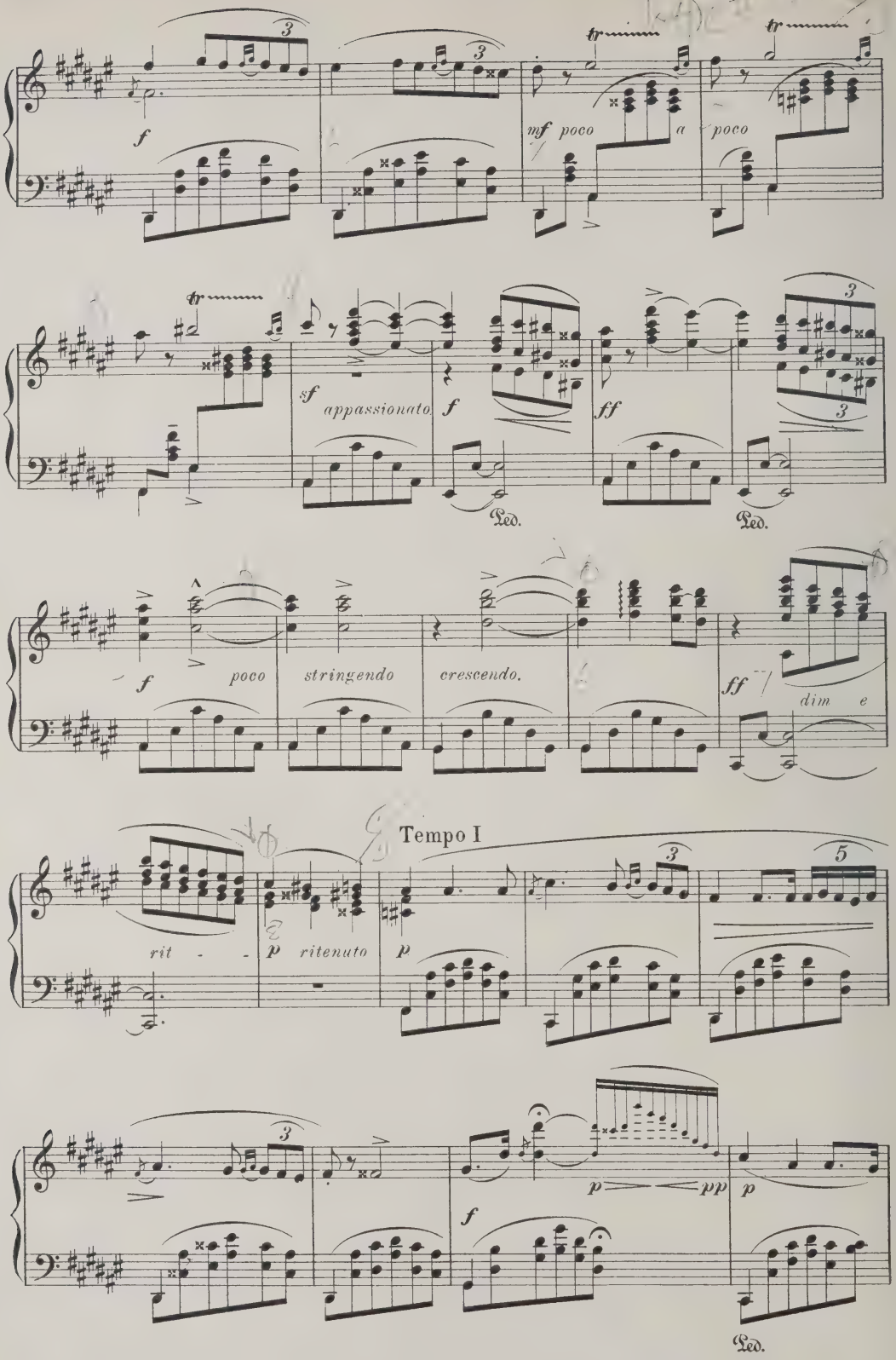

accelerando
e cresc.
ff
marcato
sempre ff
f
dim.

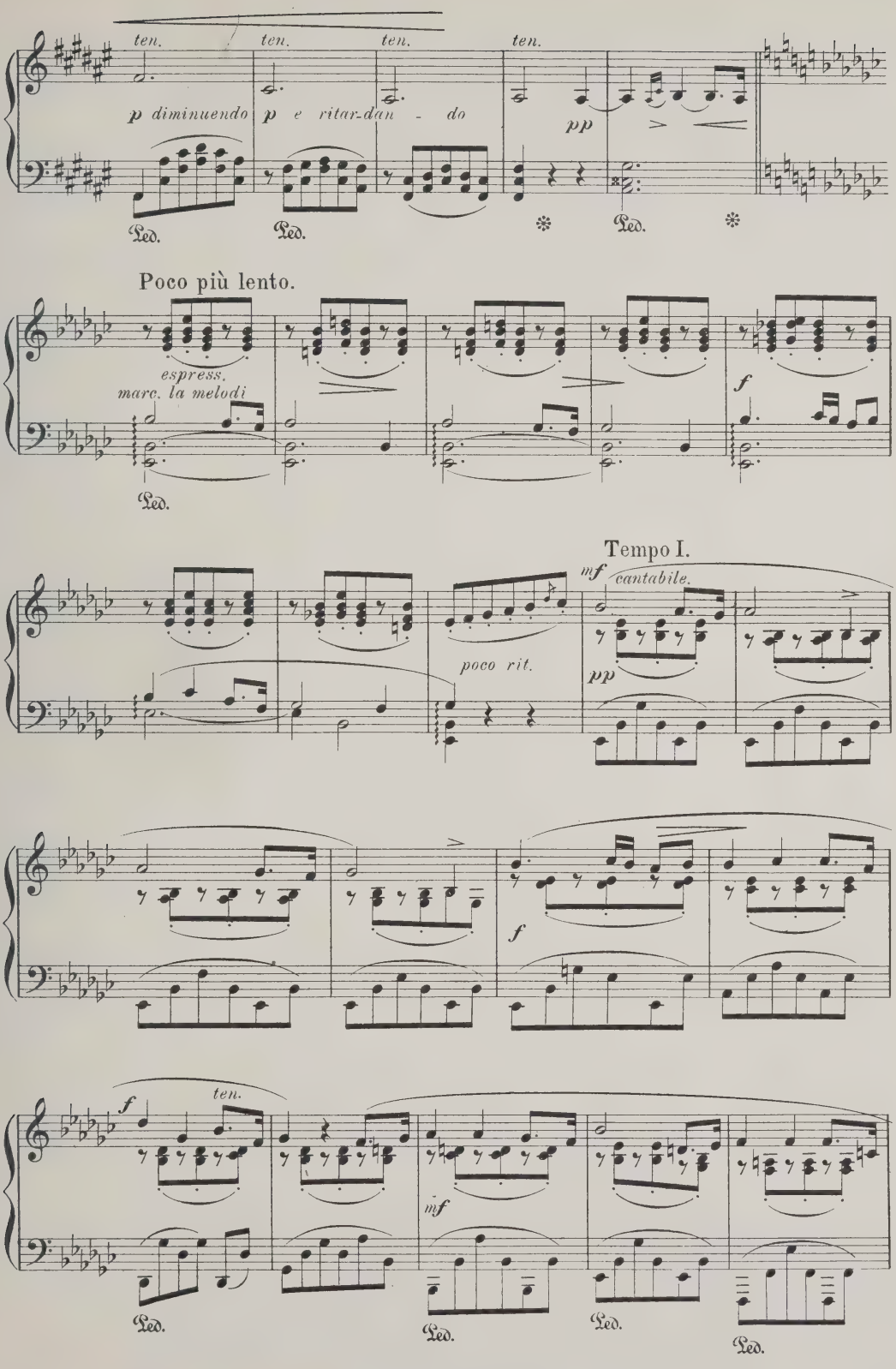

poco rit.
in tempo
pp
rit.
pp stretto
un poco piu f
un poco cresc. ed accelerando.
rit.
un poco rubato.
leggierissimo.
Ped.

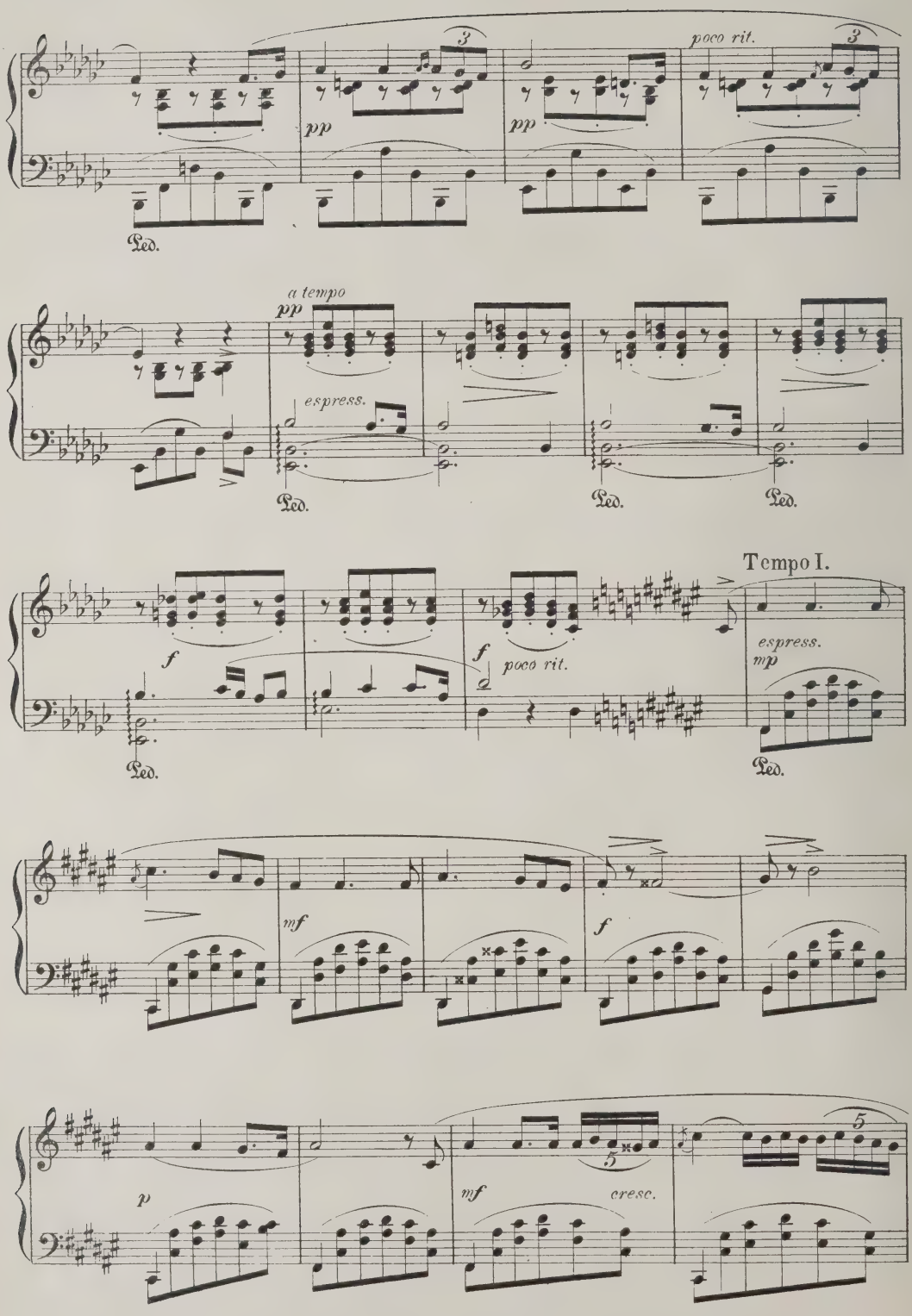
Nocturne.

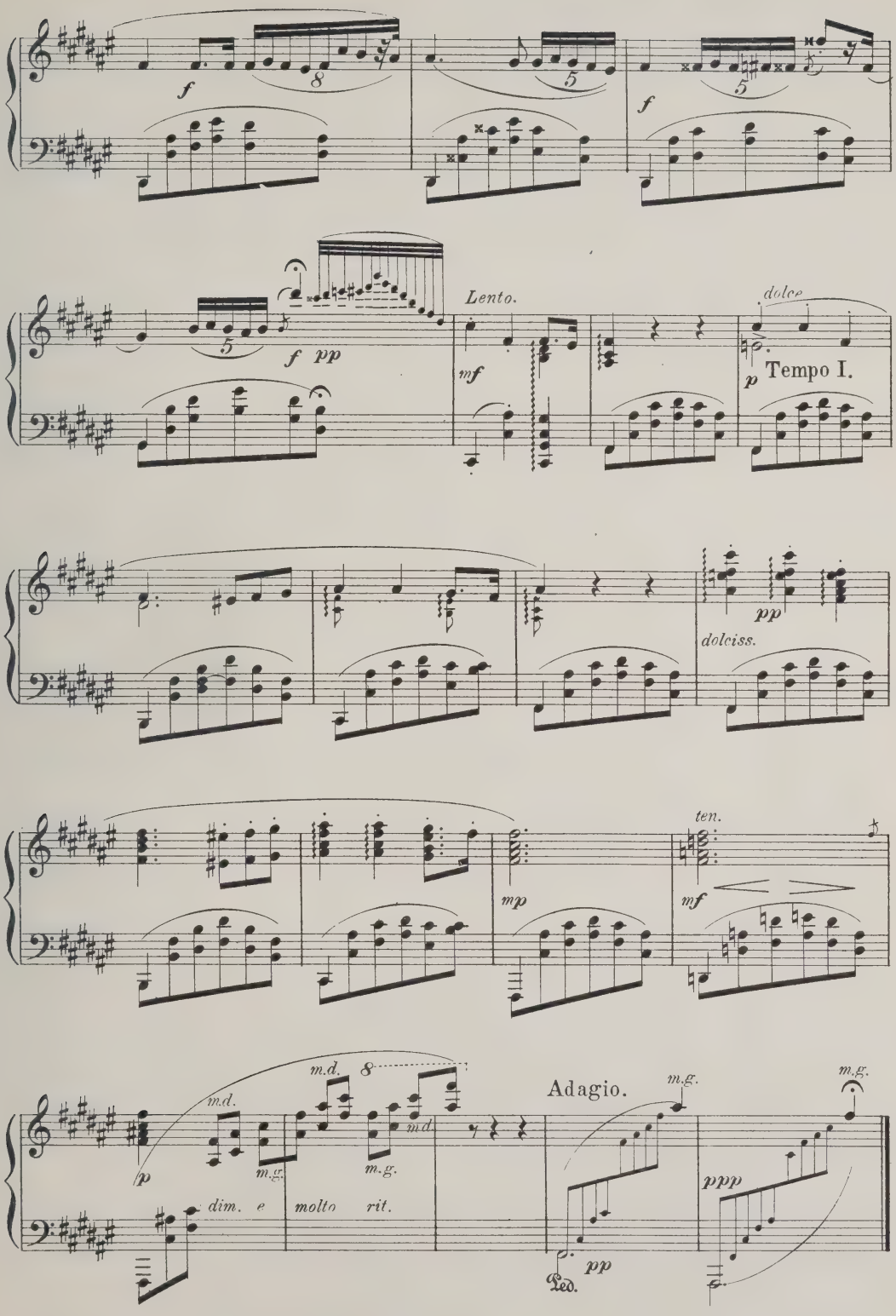
GÉNARI KARGANOFF, Op. 3. № 2.




f
mf poco a poco
sf appassionato
f
ff
Ped.
Ped.
f poco stringendo crescendo.
ff dim e
rit - -
p ritenuto
Tempo I
p
p pp p
f
Ped.


ten.
ten.
ten.
ten.
p diminuendo
p e ritar-dan - do
pp
Ped.
Ped.
Ped.
Poco più lento.
espress.
marc. la melodi
f
Ped.
Tempo I.
mf
cantabile.
poco rit.
pp
f
f
ten.
mf
Ped.
Ped.
Ped.
Ped.

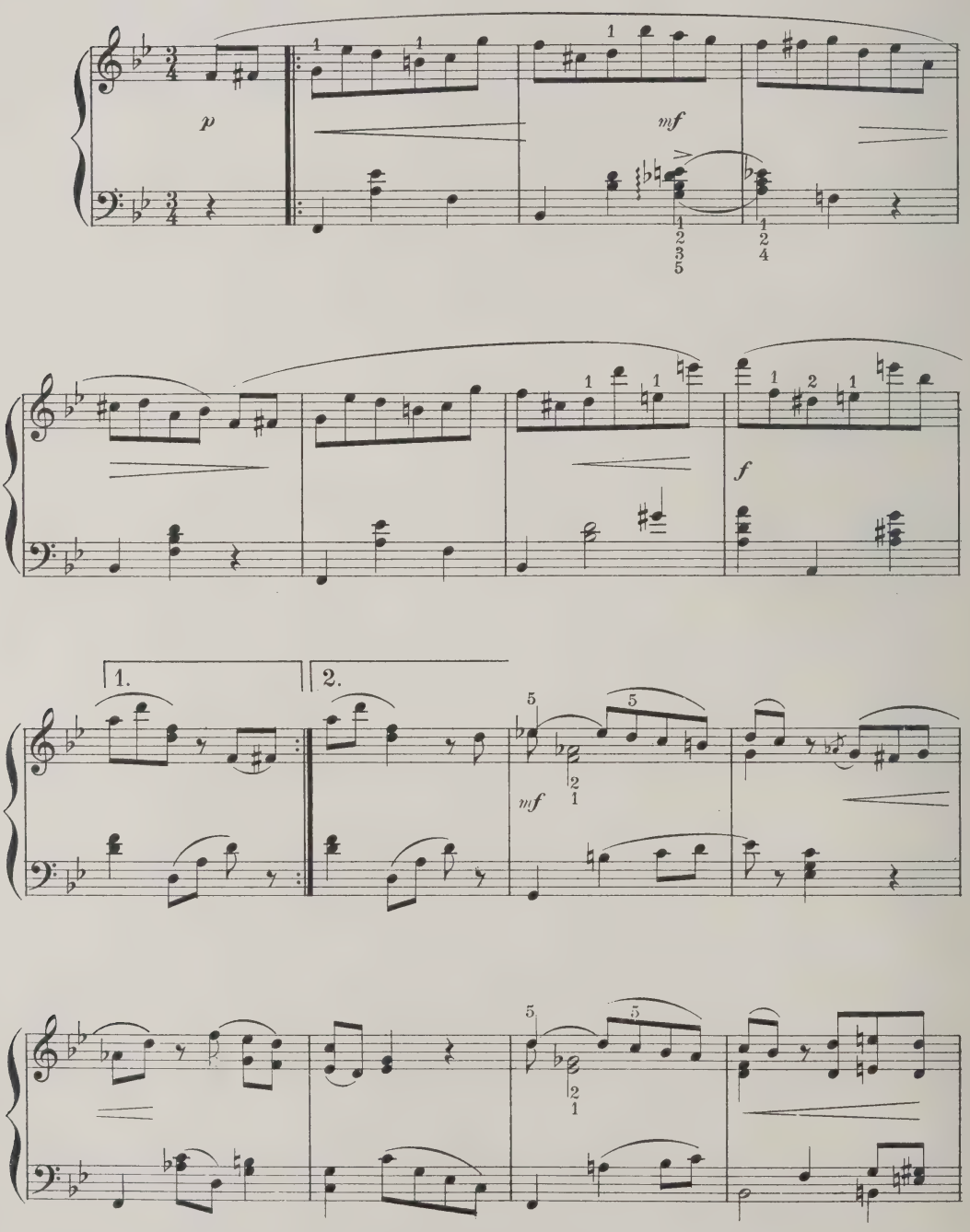

poco rit.
pp
pp
Ped.
a tempo
pp
espress.
Ped.
Ped.
Ped.
Tempo I.
f
f
poco rit.
espress.
mp
Ped.
Ped.
mf
f
p
mf
cresc.

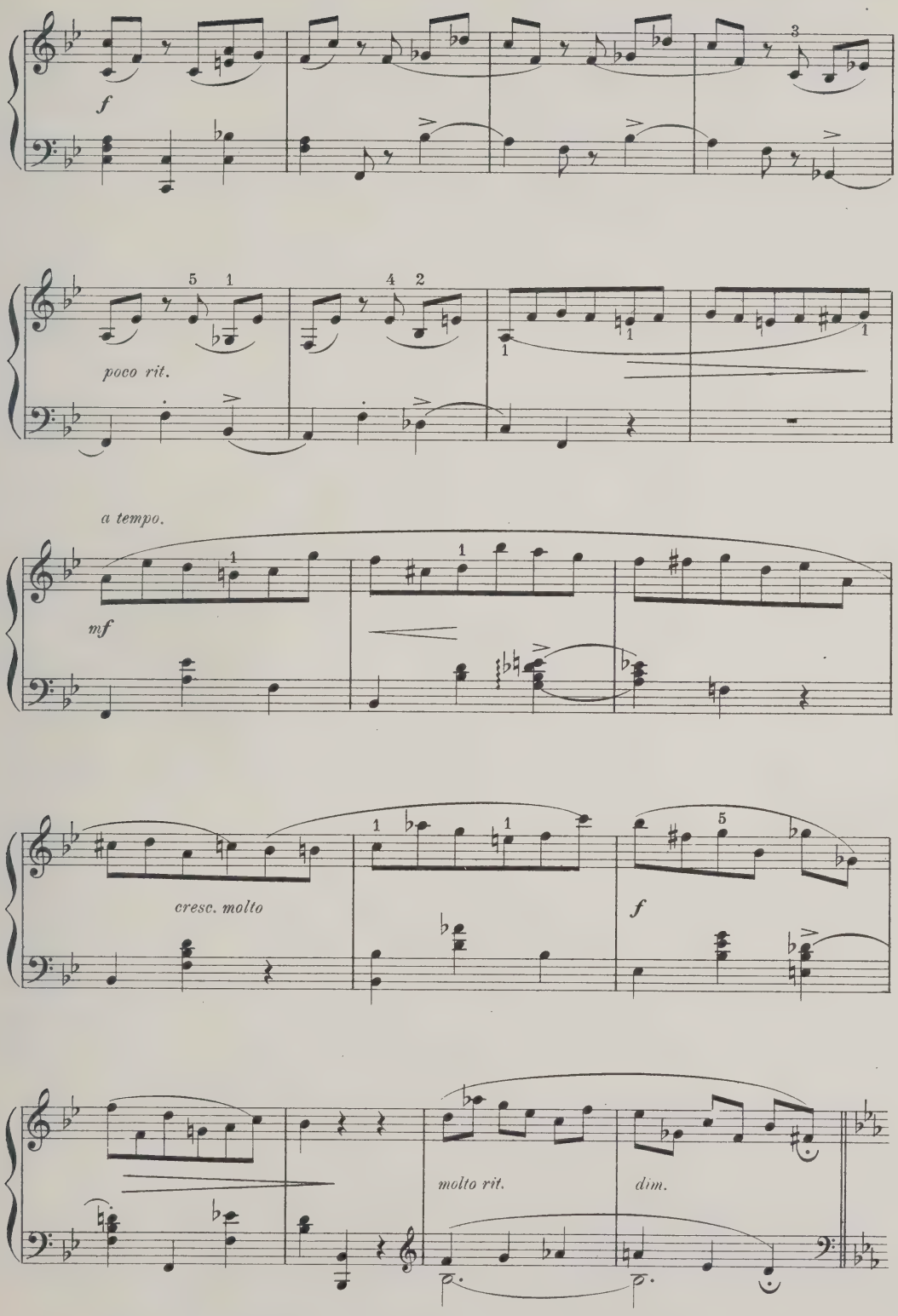

f
8
5
f
5
f pp
Lento.
mf
dolce
p
Tempo I.
pp
dolciss.
mp
ten.
mf
p
m.d.
m.g.
m.d.
8
m.g.
m.d.
m.g.
dim. e molto rit.
Adagio.
m.g.
m.g.
pp
Ped.
ppp

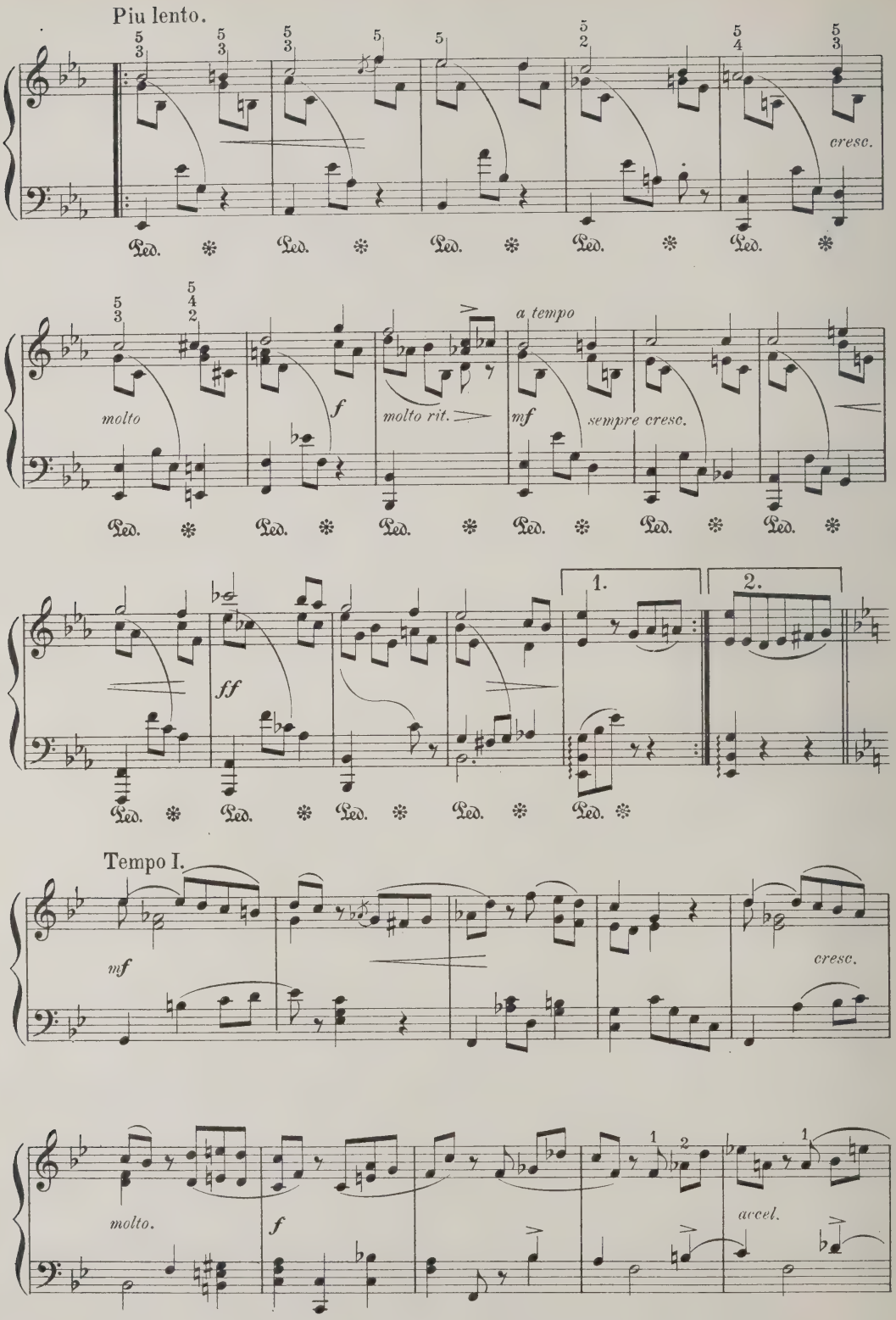
Dream of Spring.

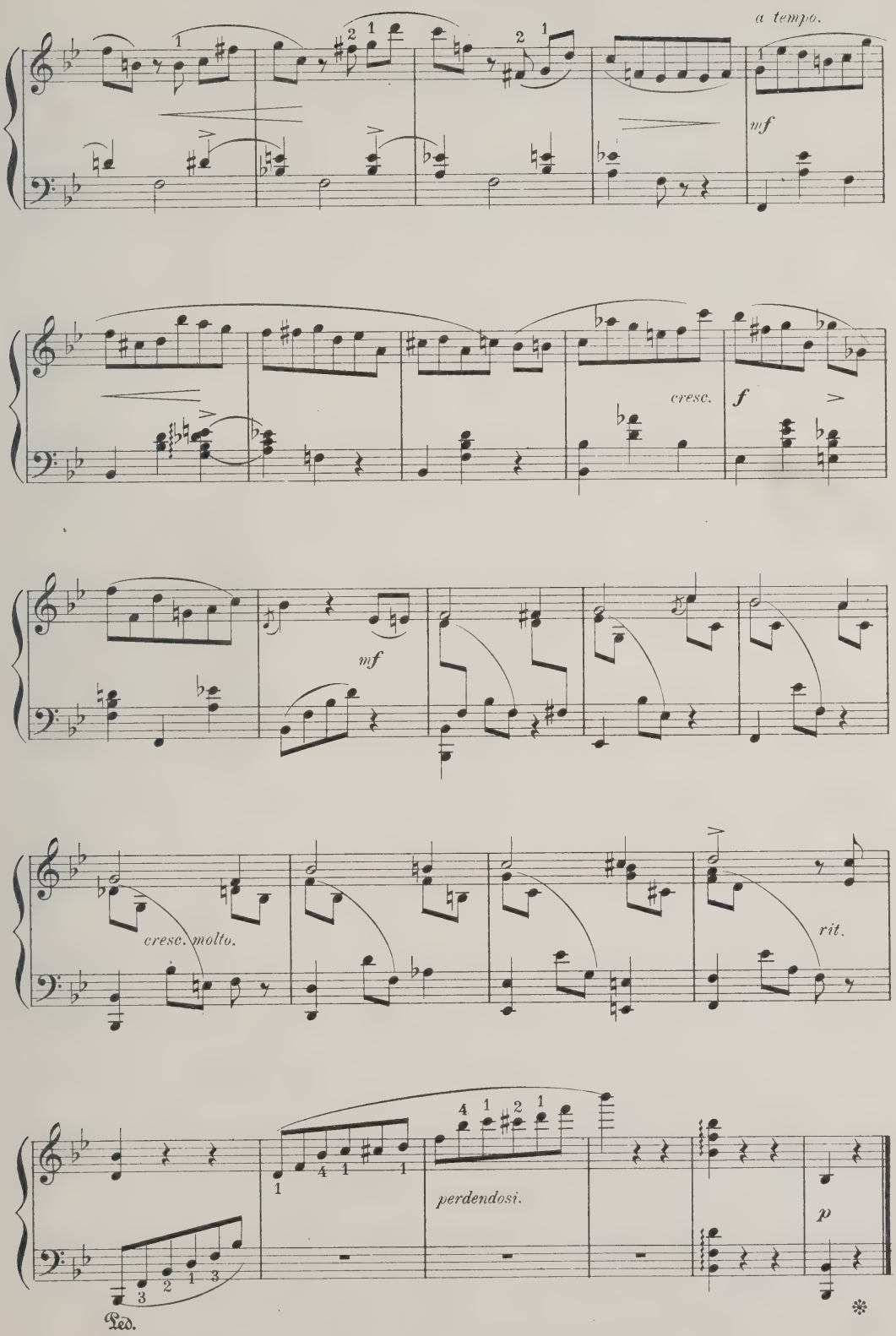
EDUARD ROHDE,
Op. 122. No 2.

Andante con molto espressione.




f
poco rit.
a tempo.
mf
cresc. molto
f
molto rit.
dim.


Piu lento.
cresc.
molto
f
molto rit.
a tempo
mf
sempre cresc.
ff
1.
2.
Tempo I.
mf
cresc.
molto.
f
accel.

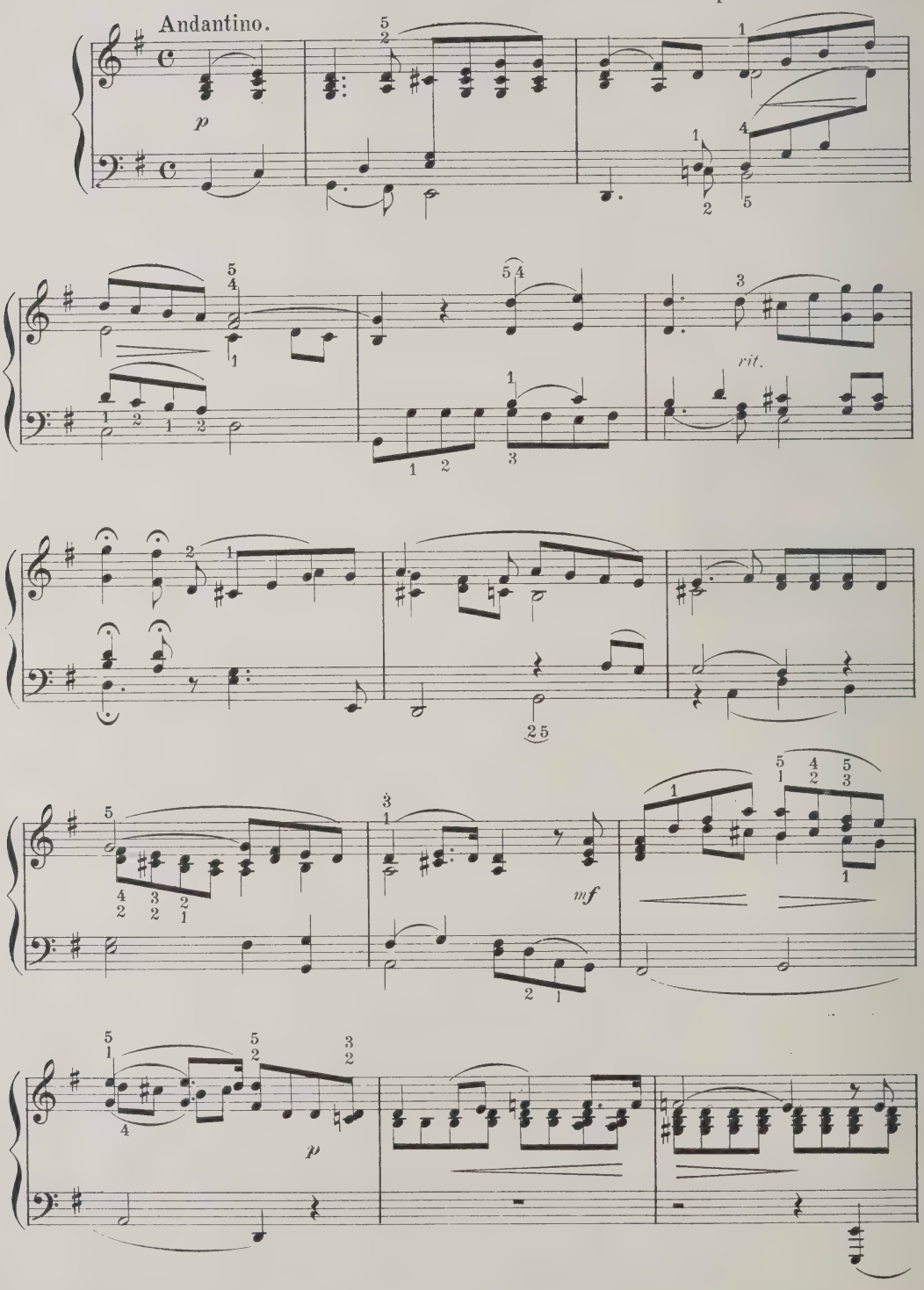

a tempo.
mf
cresc.
f
mf
cresc. molto.
rit.
perdendosi.
p
Ped.
*

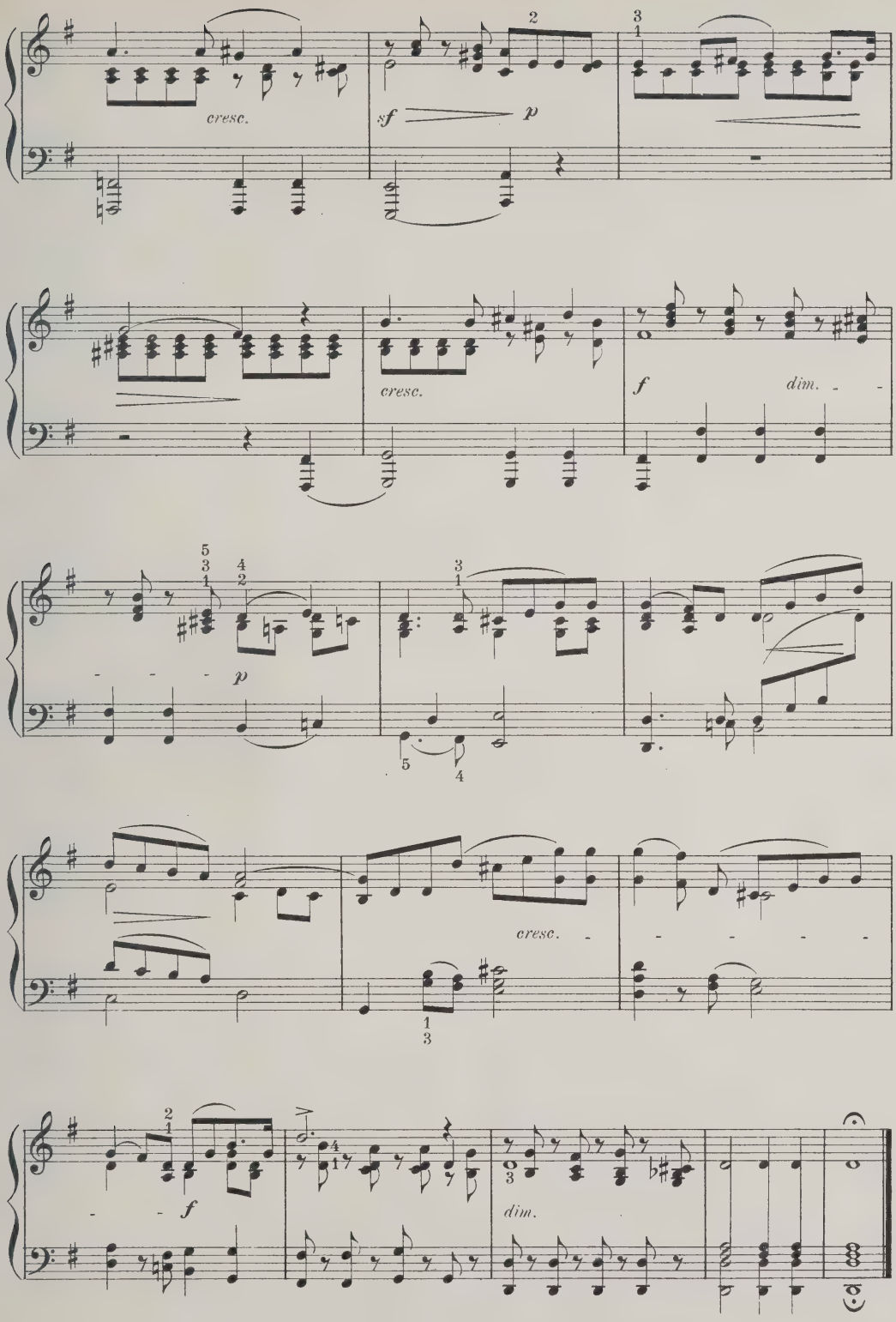
But the Lord is Mindful of His Own.

from the

ORATORIO of St. PAUL.

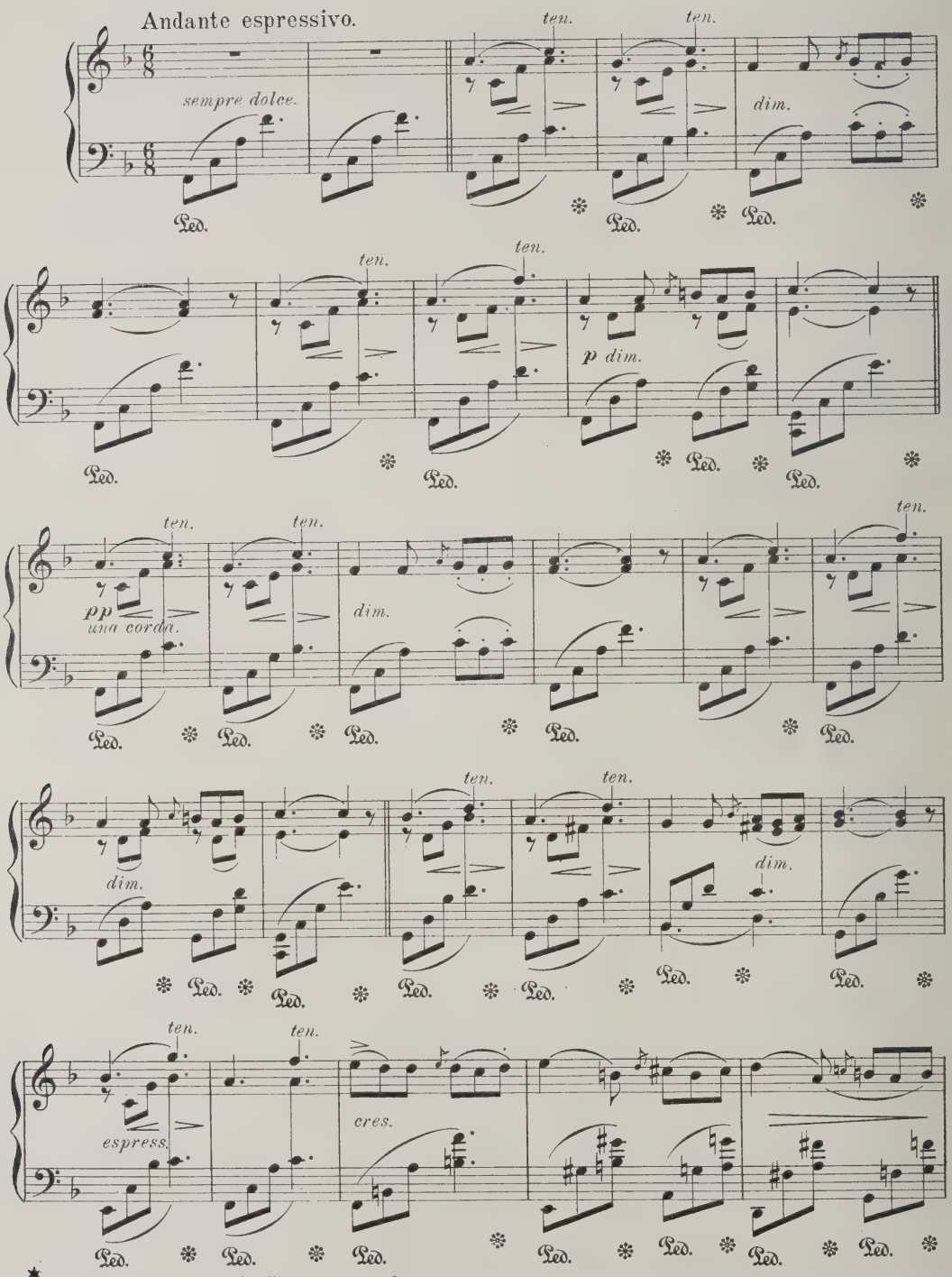
F. MENDELSSOHN-BARTHOLDY,
Op. 36. № 13.



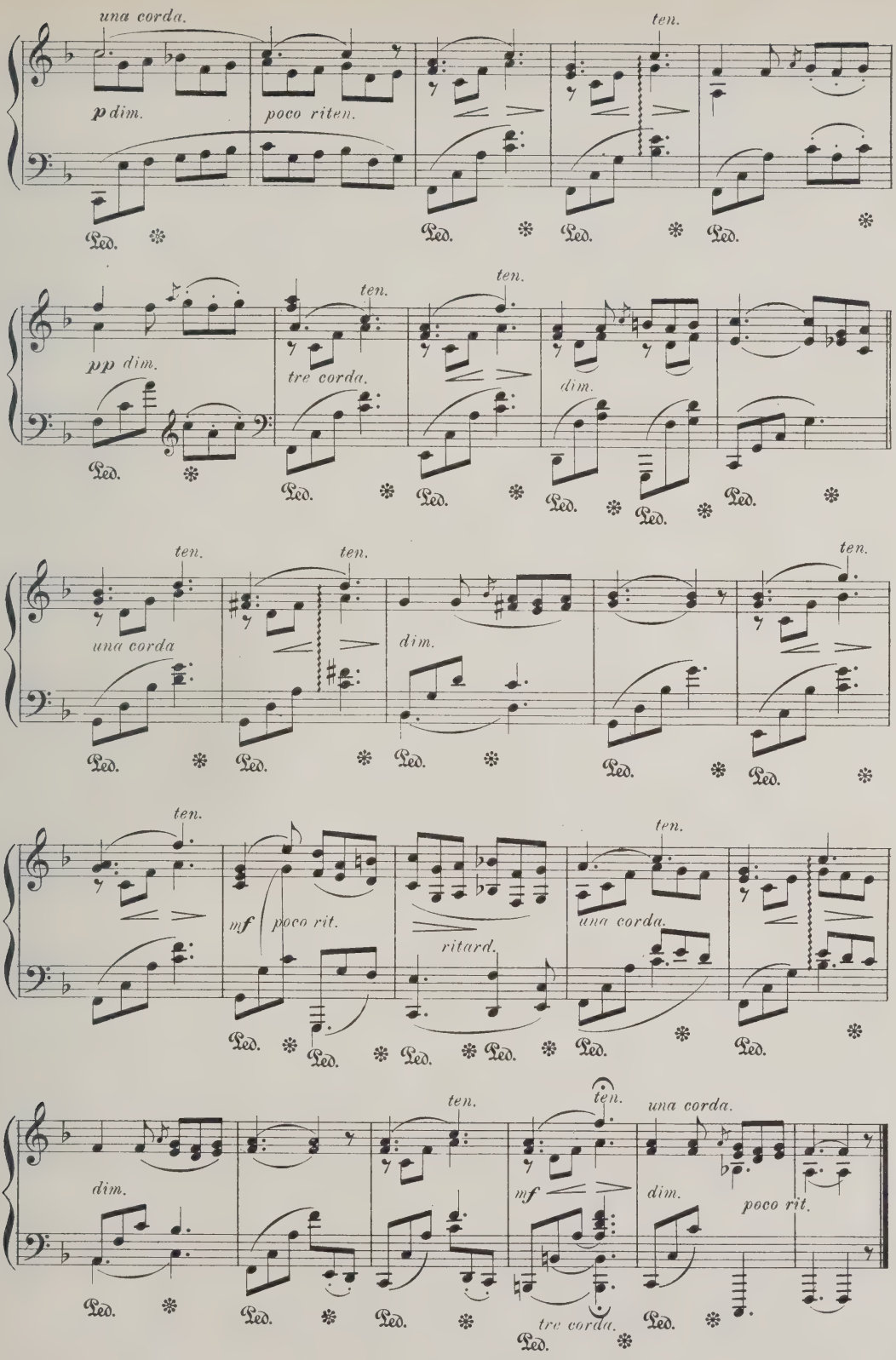

cresc.
sf
p
cresc.
f
dim.
p
cresc.
f
dim.

Lullaby. *

OTTO DRESEL, Op 5. № 1.



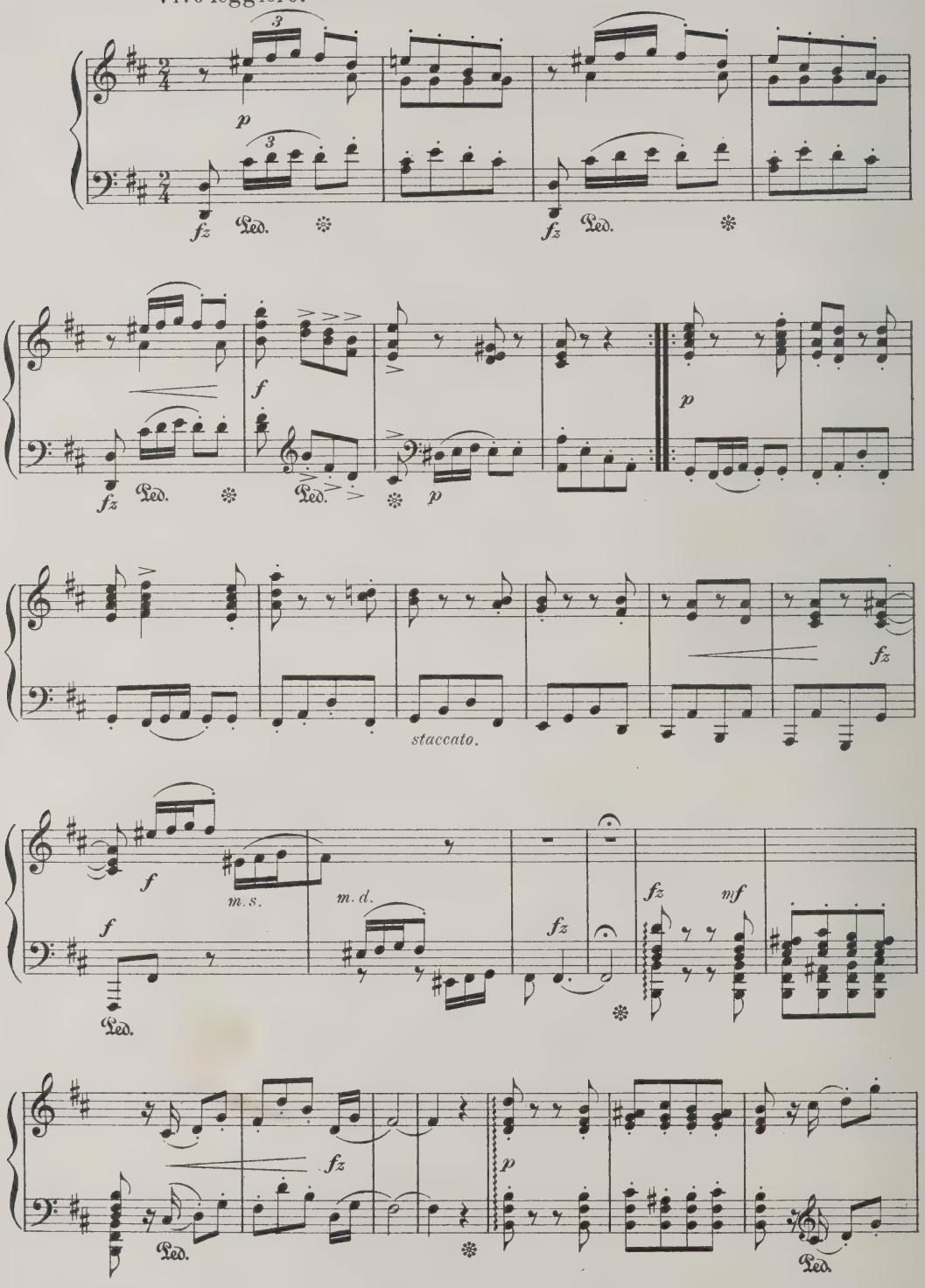
* *Suggested by Tennyson's "Sweet and low"*

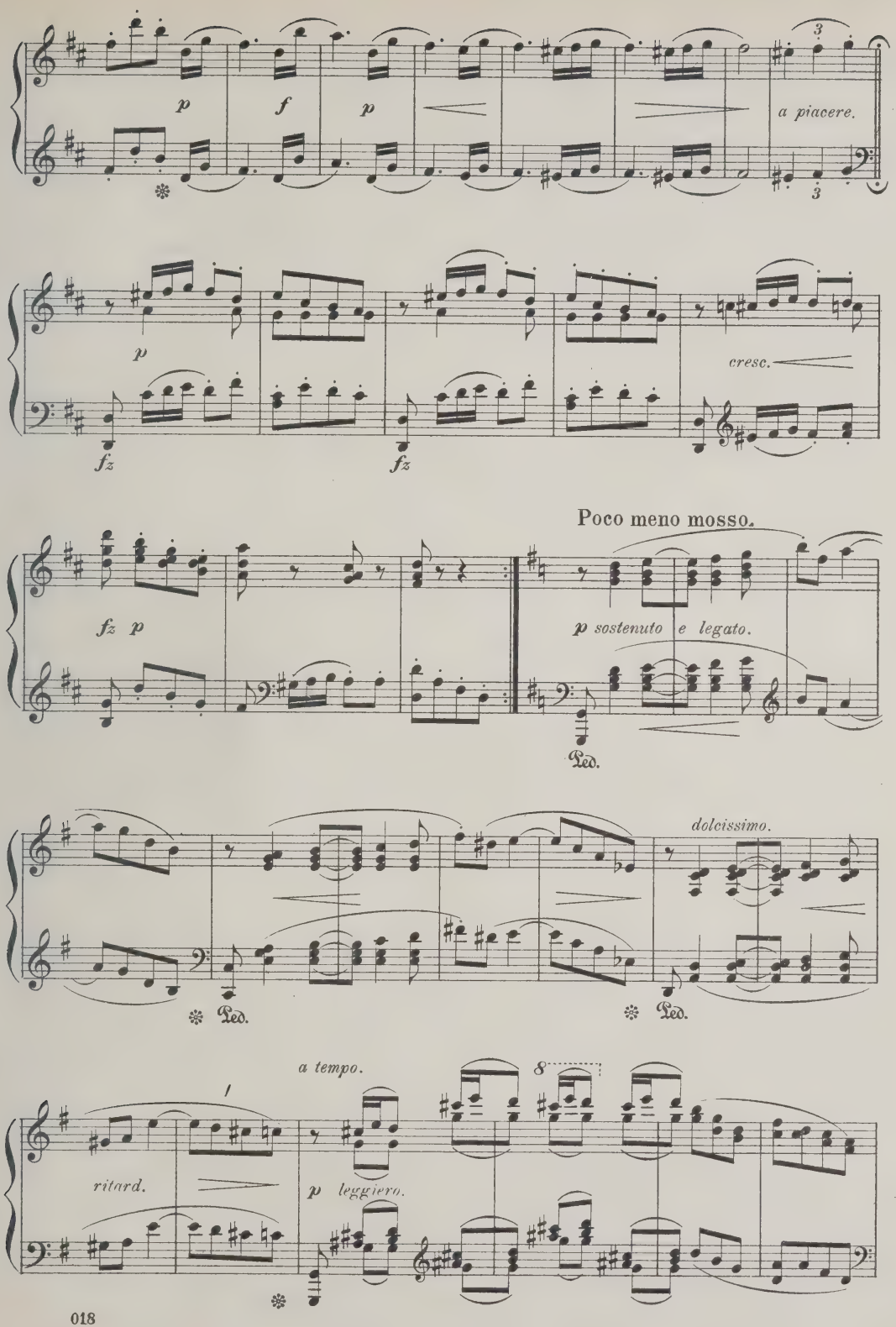

una corda.
ten.
p dim.
poco riten.
Ped.
pp dim.
tre corda.
dim.
una corda
mf
poco rit.
ritard.
una corda.
mf
tre corda.
poco rit.

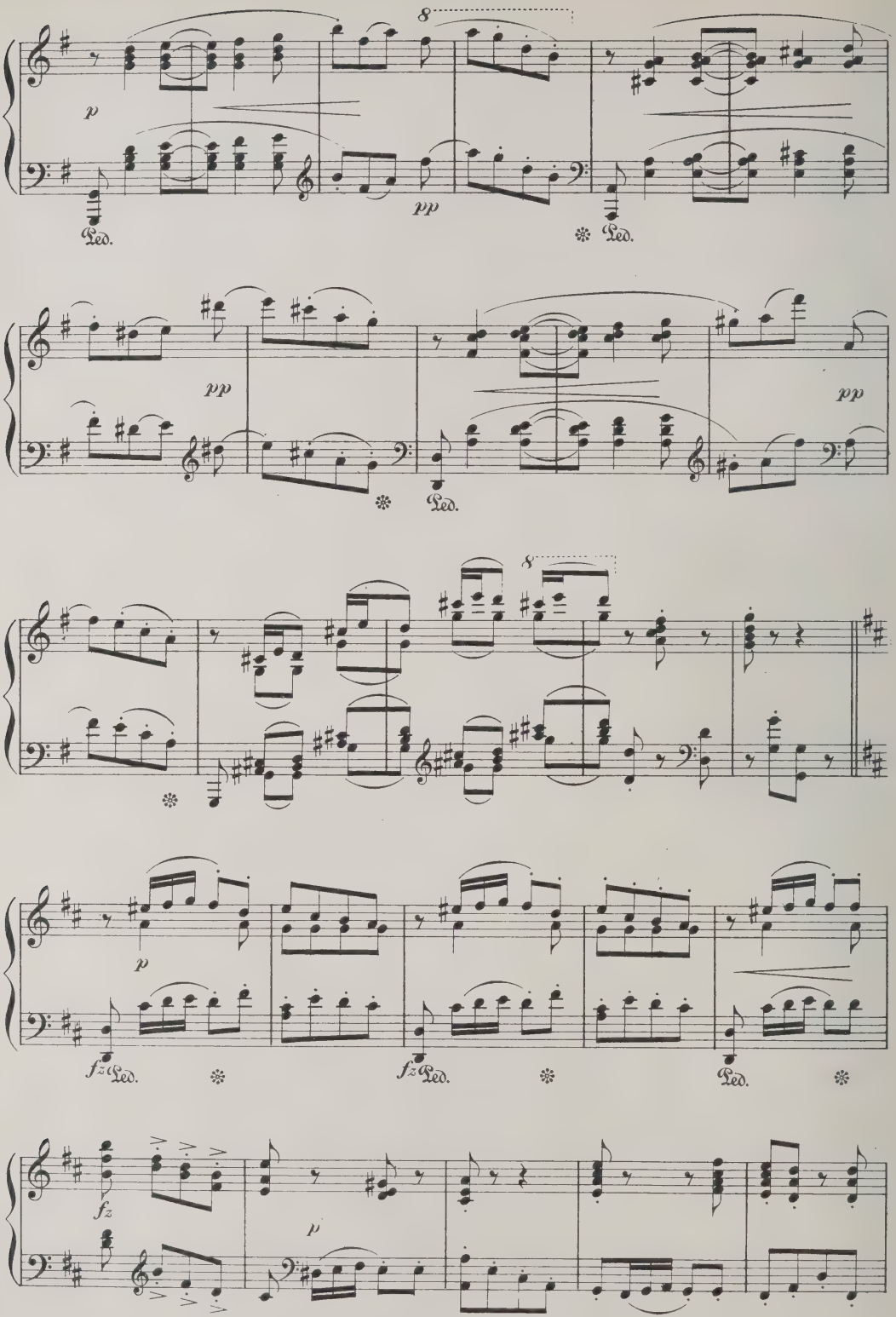
Scherzino.

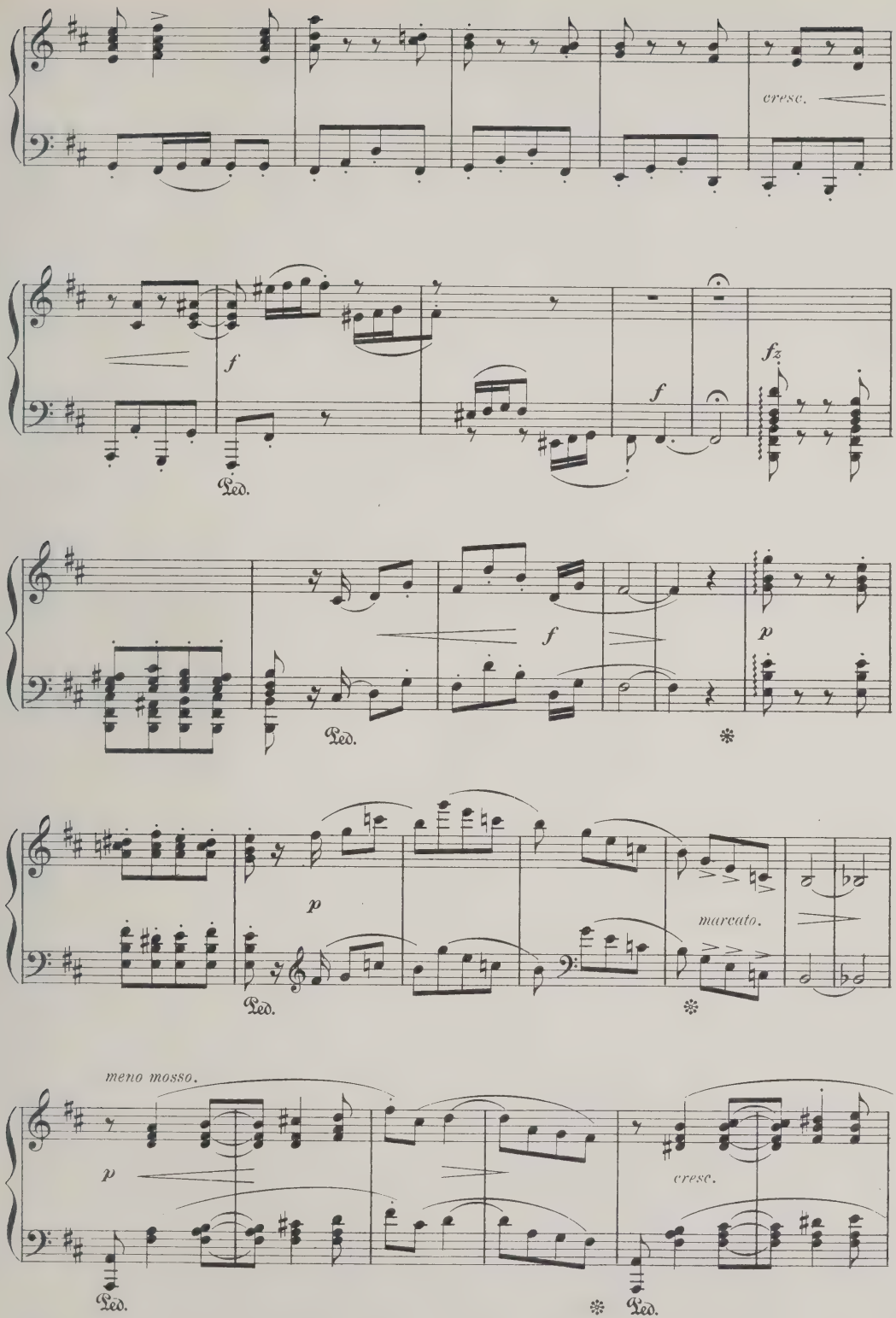
H. KJERULF.

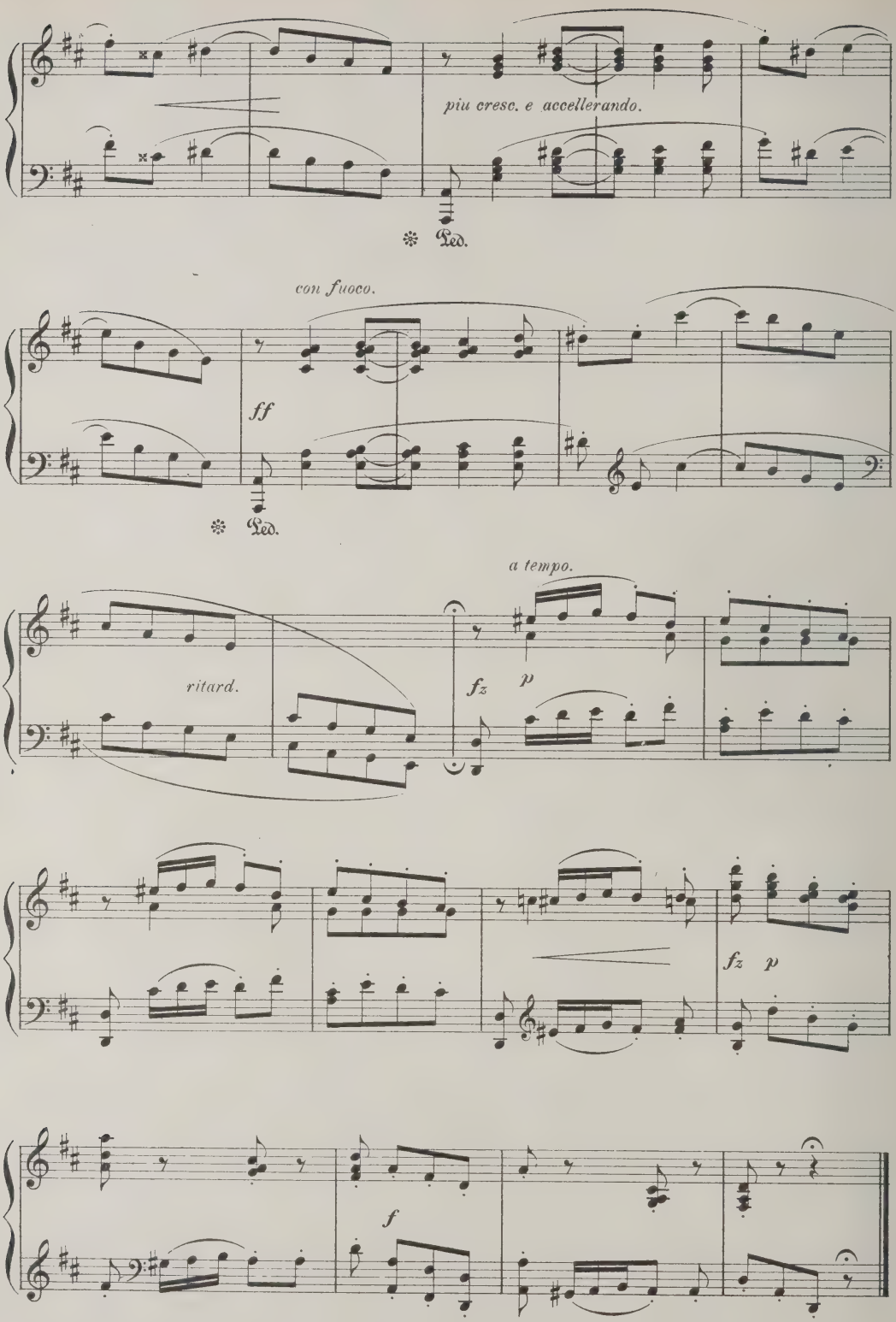
Vivo leggiero.




p
f
p
a piacere.
p
fz
fz
cresc.
Poco meno mosso.
fz p
p sostenuto e legato.
Ped.
dolcissimo.
Ped.
Ped.
a tempo.
ritard.
p leggiero.


8
p
pp
Ped.
Ped.
pp
pp
Ped.
8
p
fz
Ped.
fz
Ped.
Ped.
fz
p


cresc.
f
Ped.
f
fz
f
Ped.
p
p
Ped.
marcato.
meno mosso.
p
Ped.
cresc.
Ped.


più cresc. e accellerando.
Ped.
con fuoco.
ff
Ped.
a tempo.
ritard.
fz
p
fz
p
f

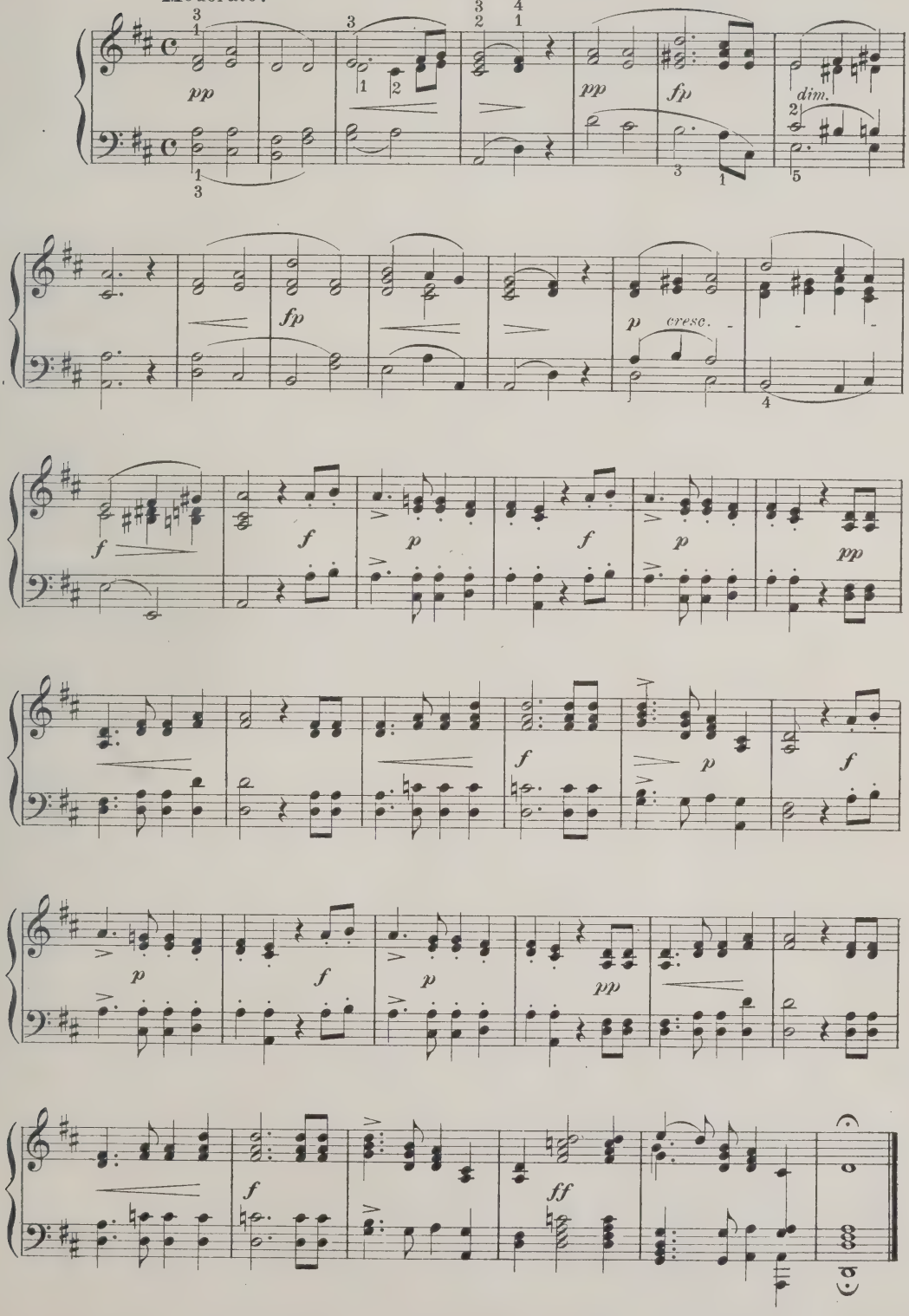
Prayer.

from the Opera

A NIGHT IN GRANADA.

Moderato.

C. KREUTZER.

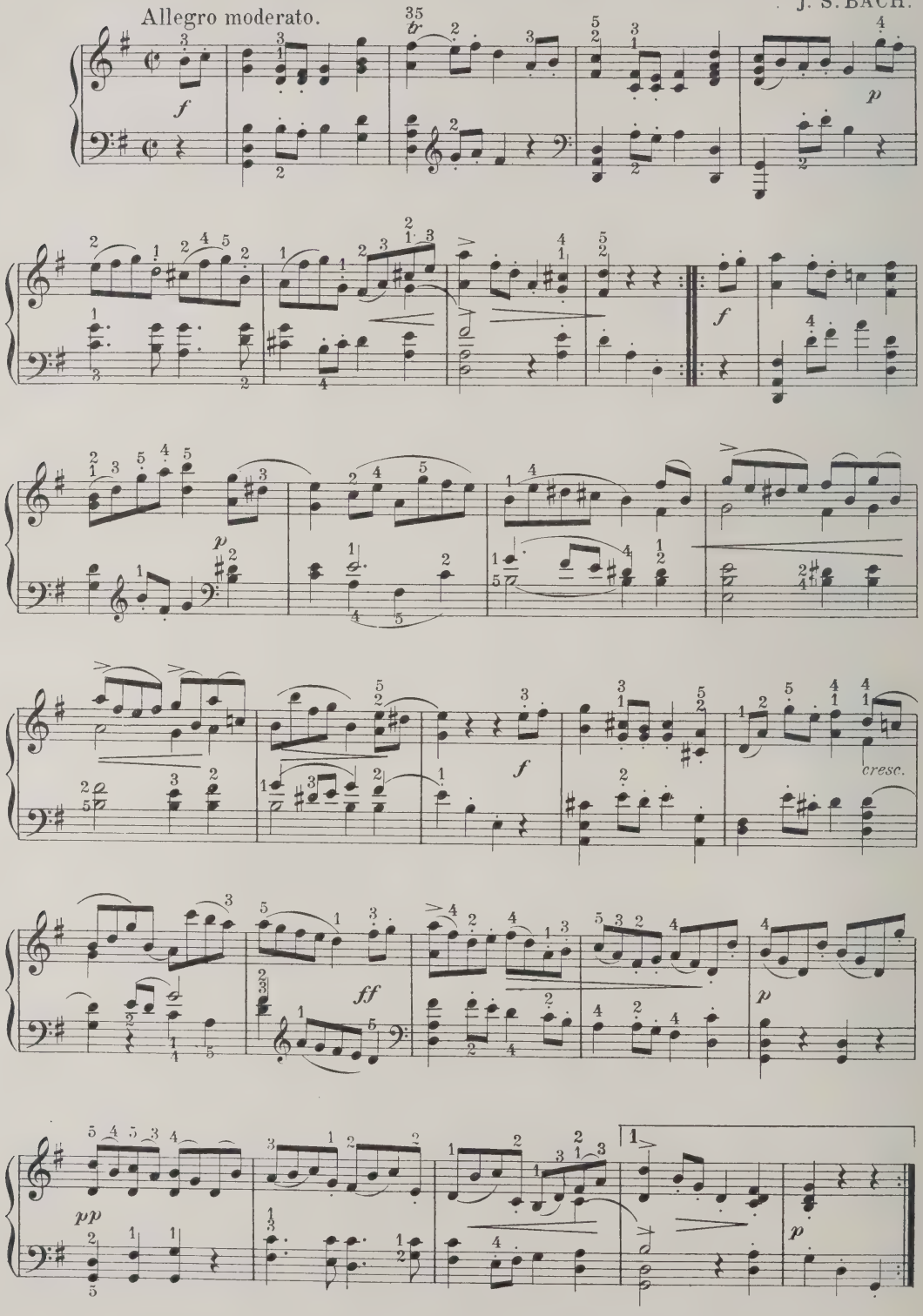


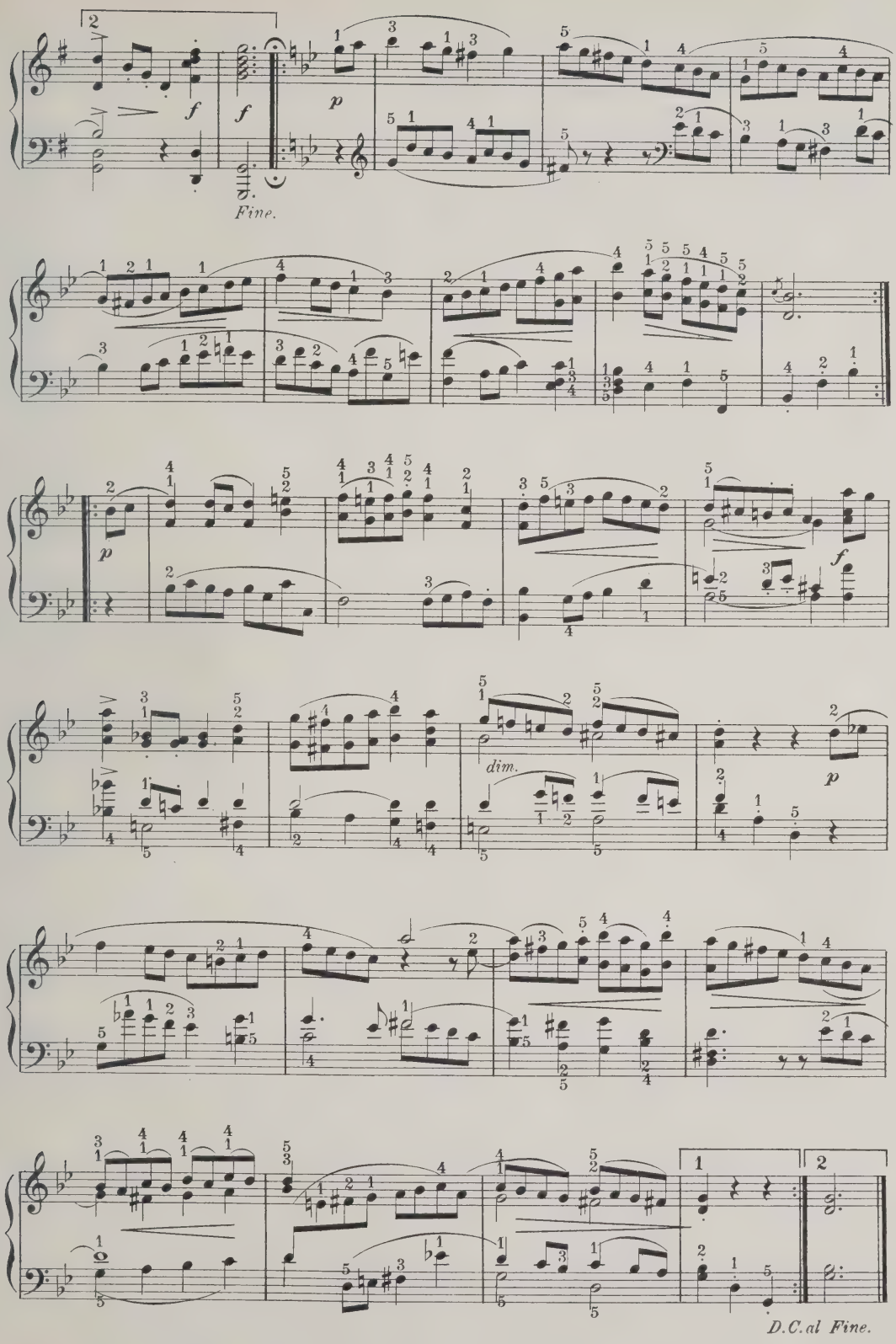
Bourrée

FROM THE

3d SUITE FOR VIOLONCELLO.

J. S. BACH.



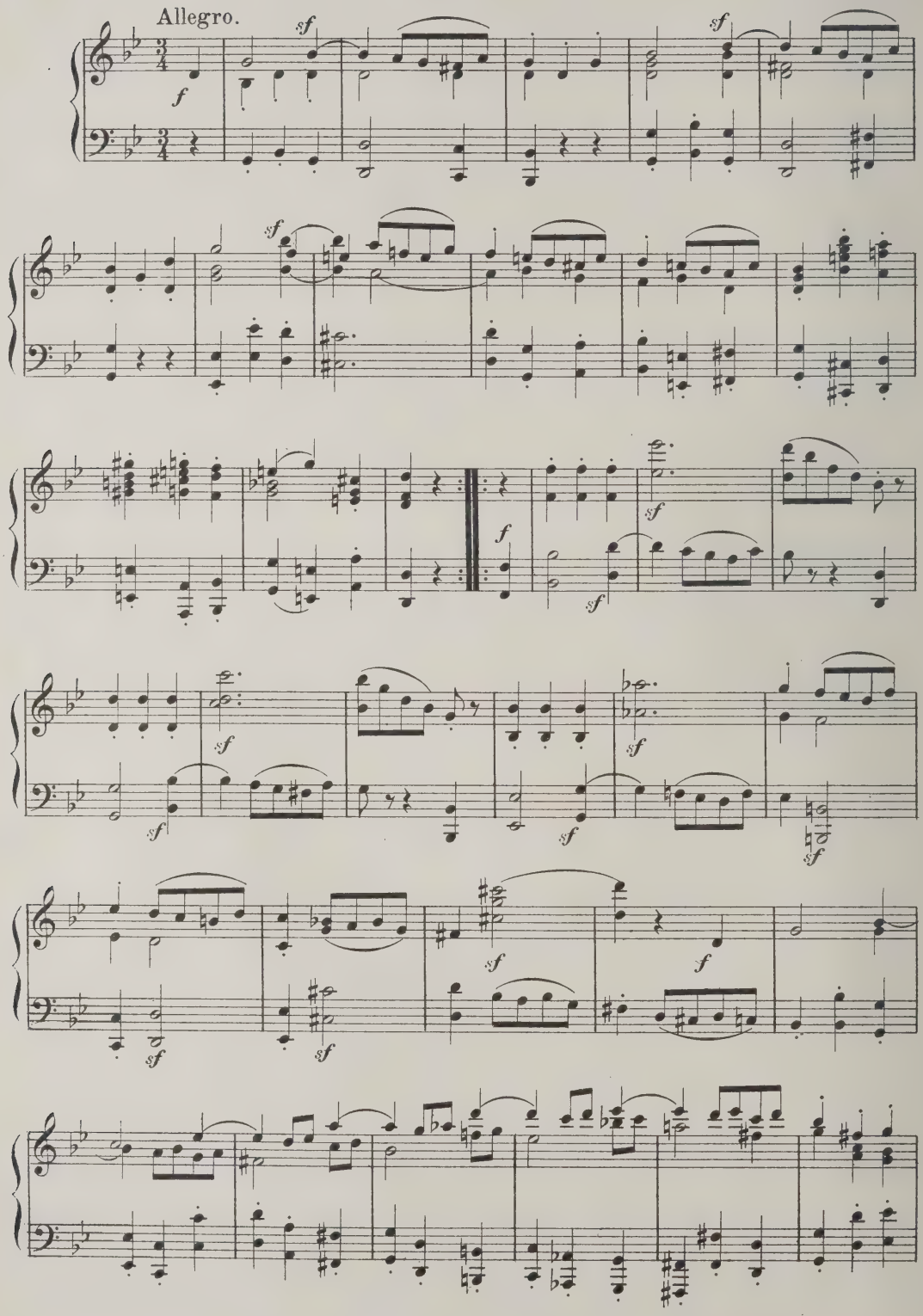

f
f
Fine.
p
p
f
dim.
p
1
2
D.C.al Fine.

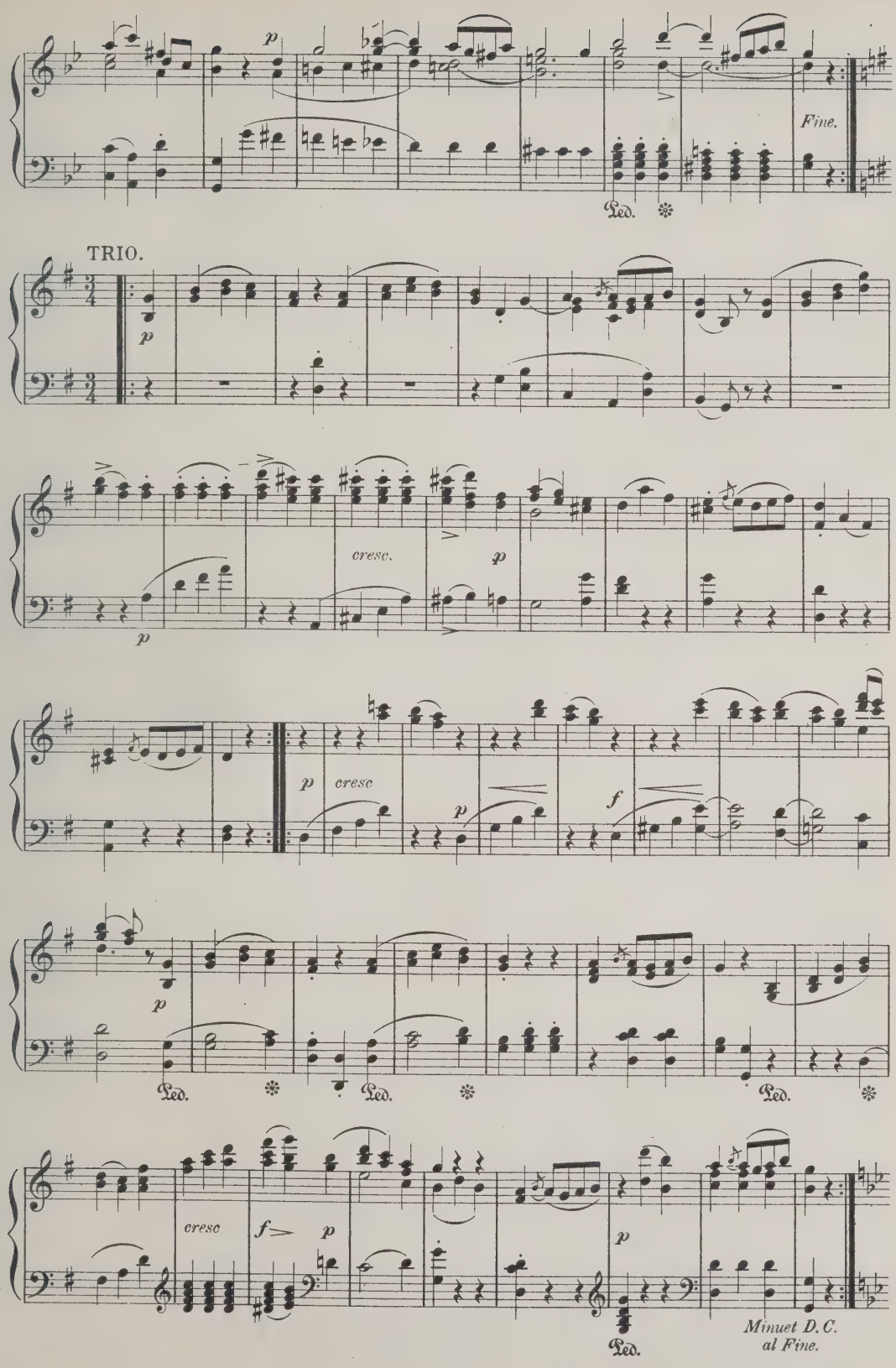
Minuet

FROM

SYMPHONY in G MINOR.

W. A. MOZART.



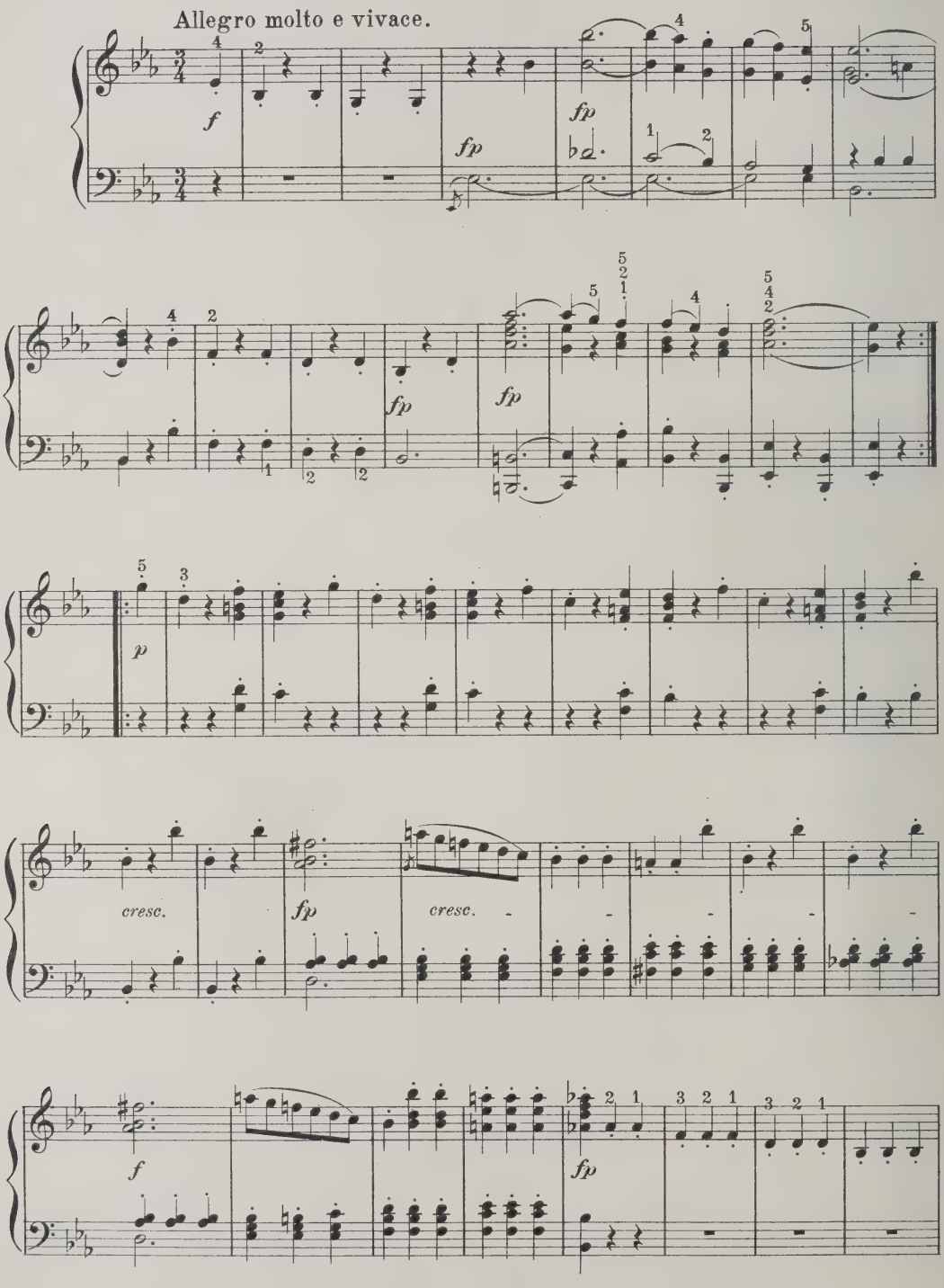

p
Fine.
Ped.
TRIO.
p
cresc.
p
p
p
cresc
p
f
p
Ped.
Ped.
Ped.
cresc
f
p
p
Ped.
Minuet D.C.
al Fine.

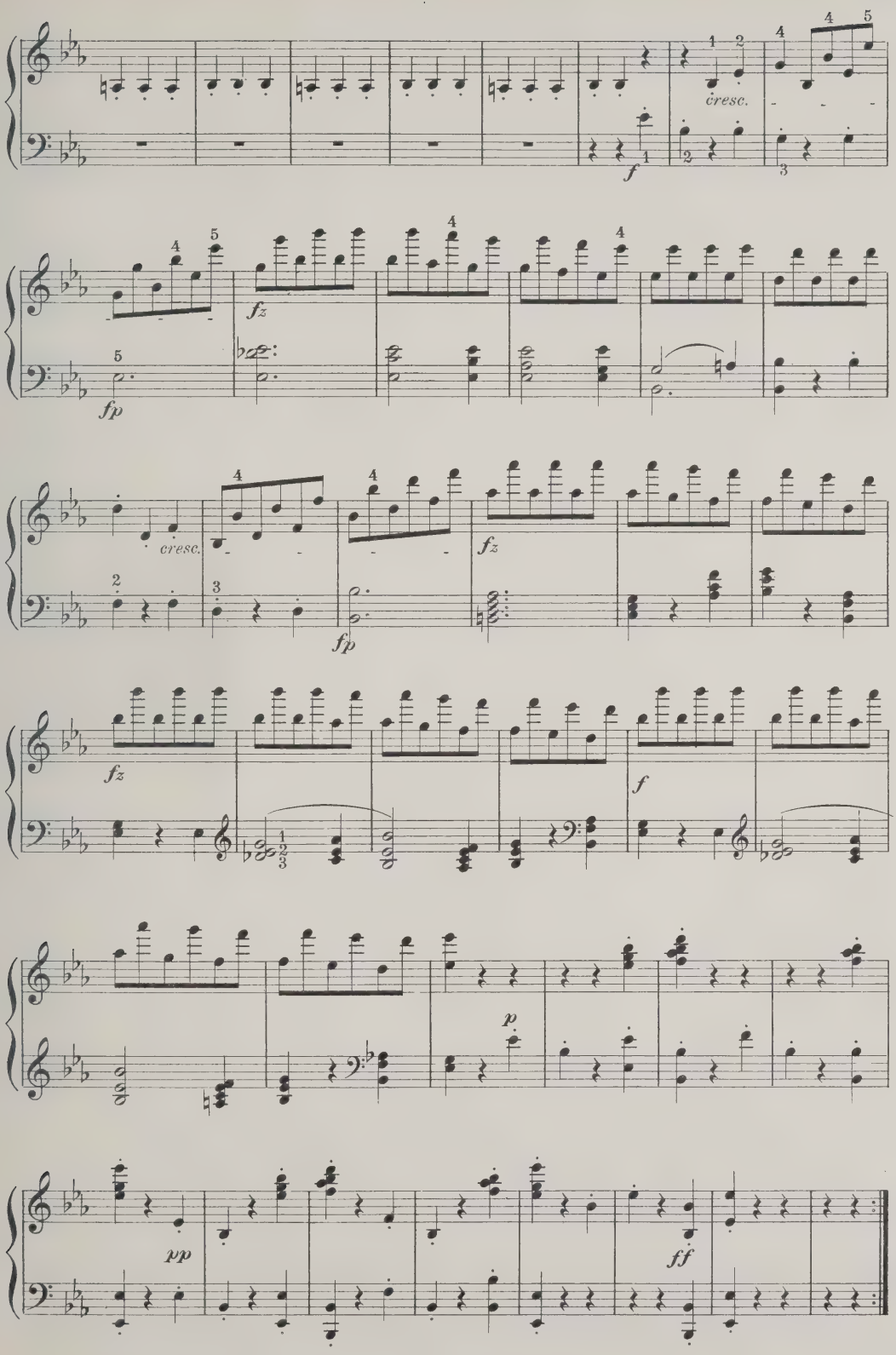
Scherzo.

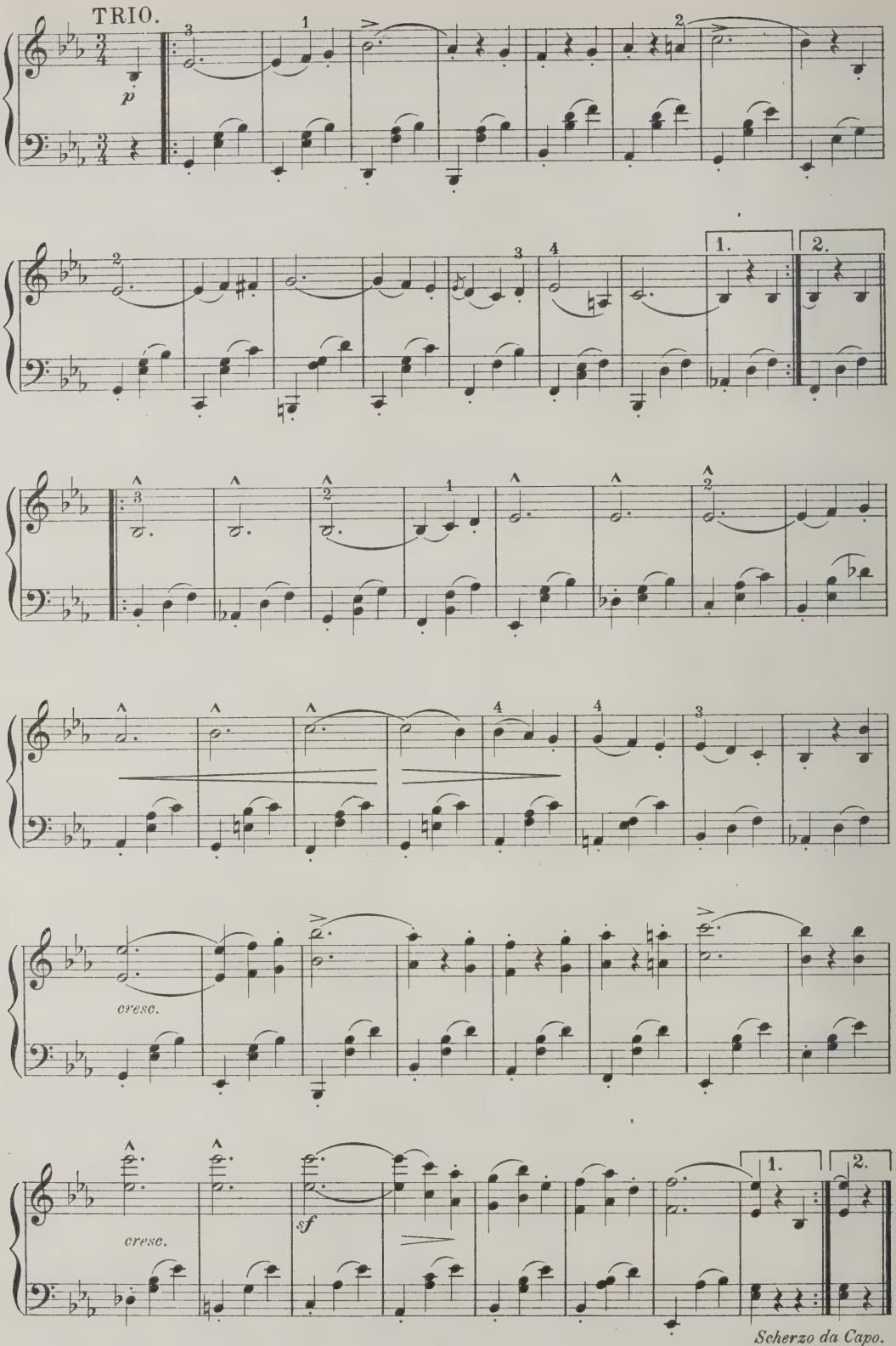
from the

SEPTETT Op. 20.

L.v. BEETHOVEN.

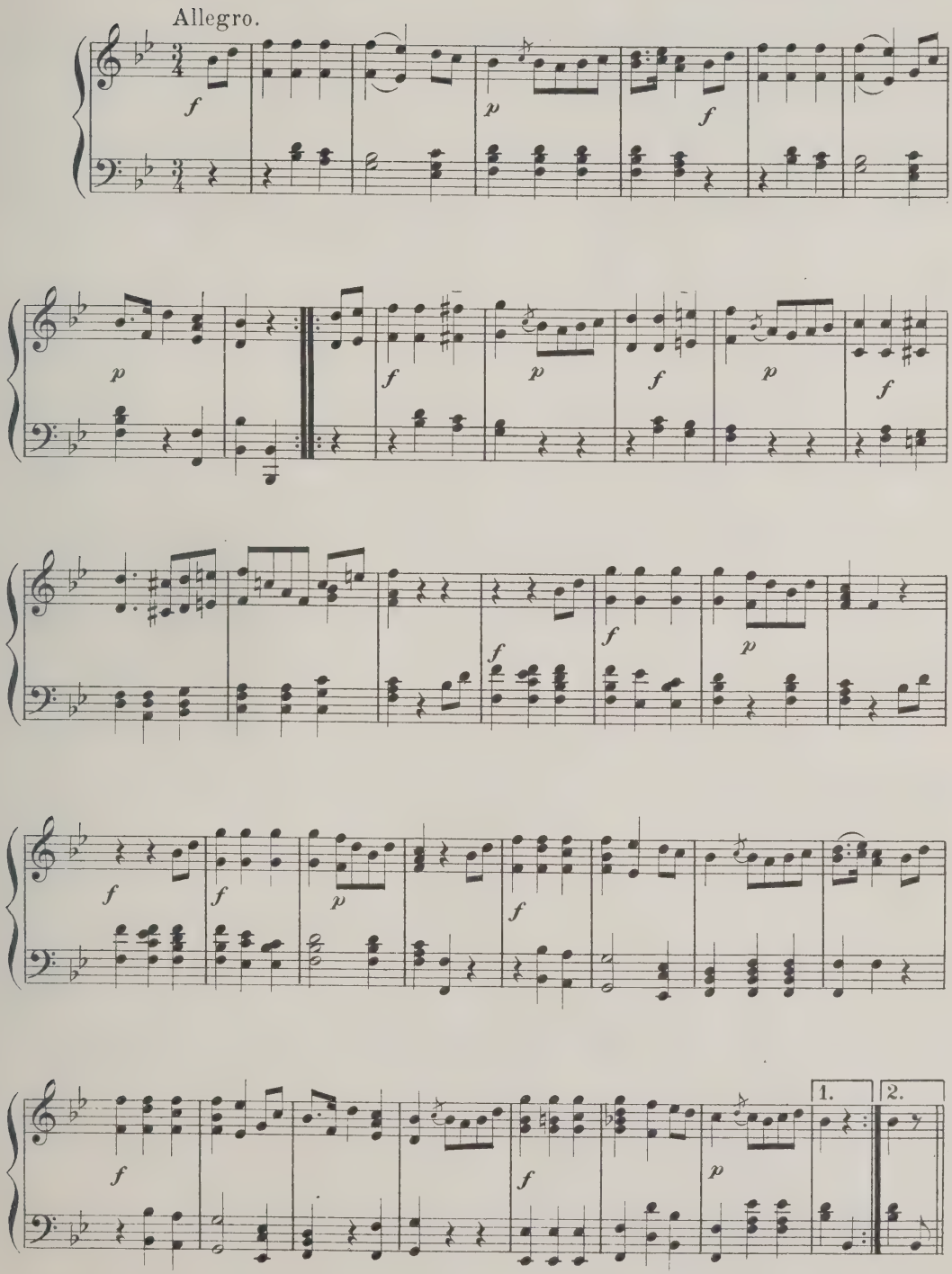



cresc.
f
fz
fp
cresc.
fz
fp
fz
f
p
pp
ff


TRIO.
p
cresc.
cresc.
sf
1.
2.
Scherzo da Capo.

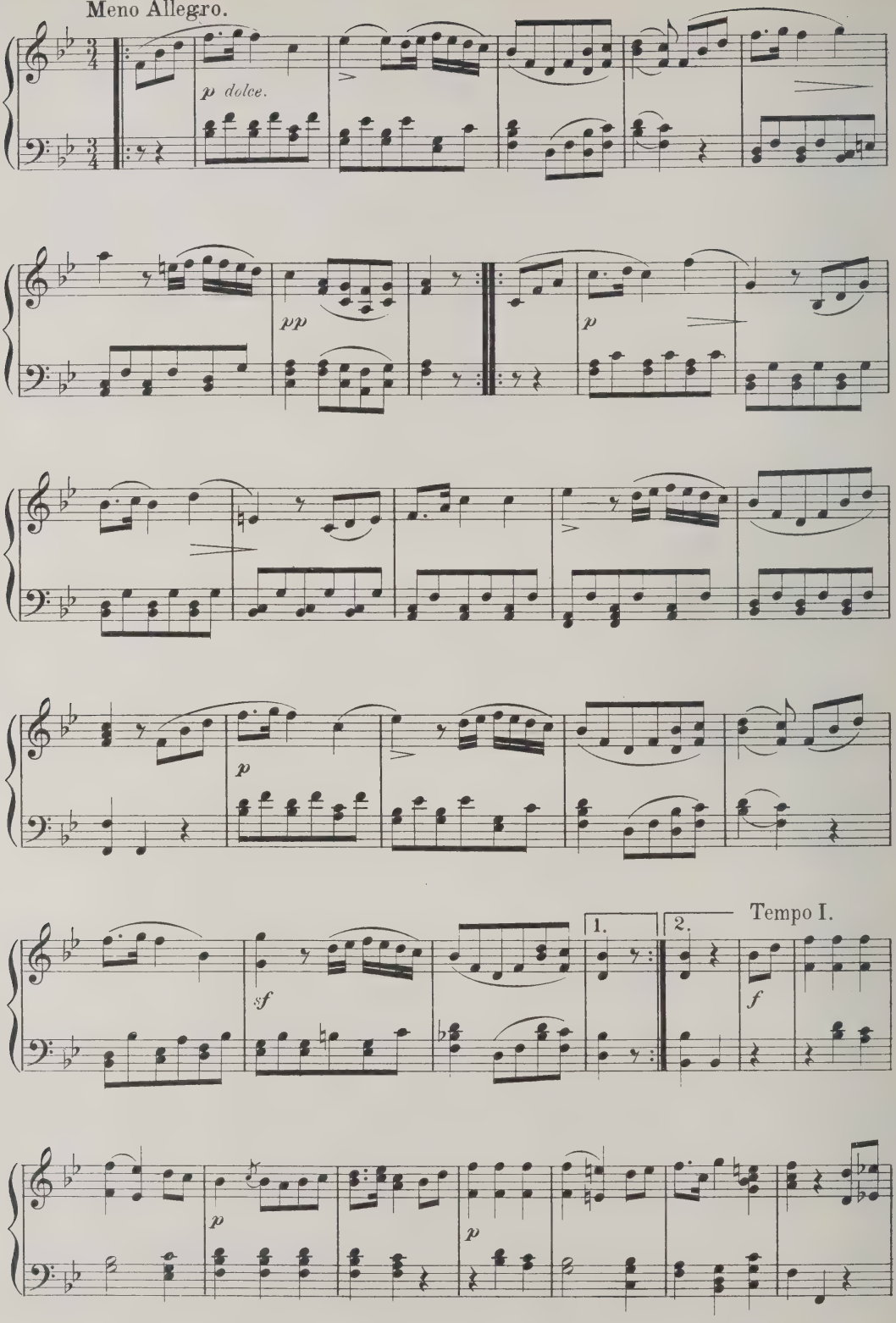
Minuet
FROM
SONATA.

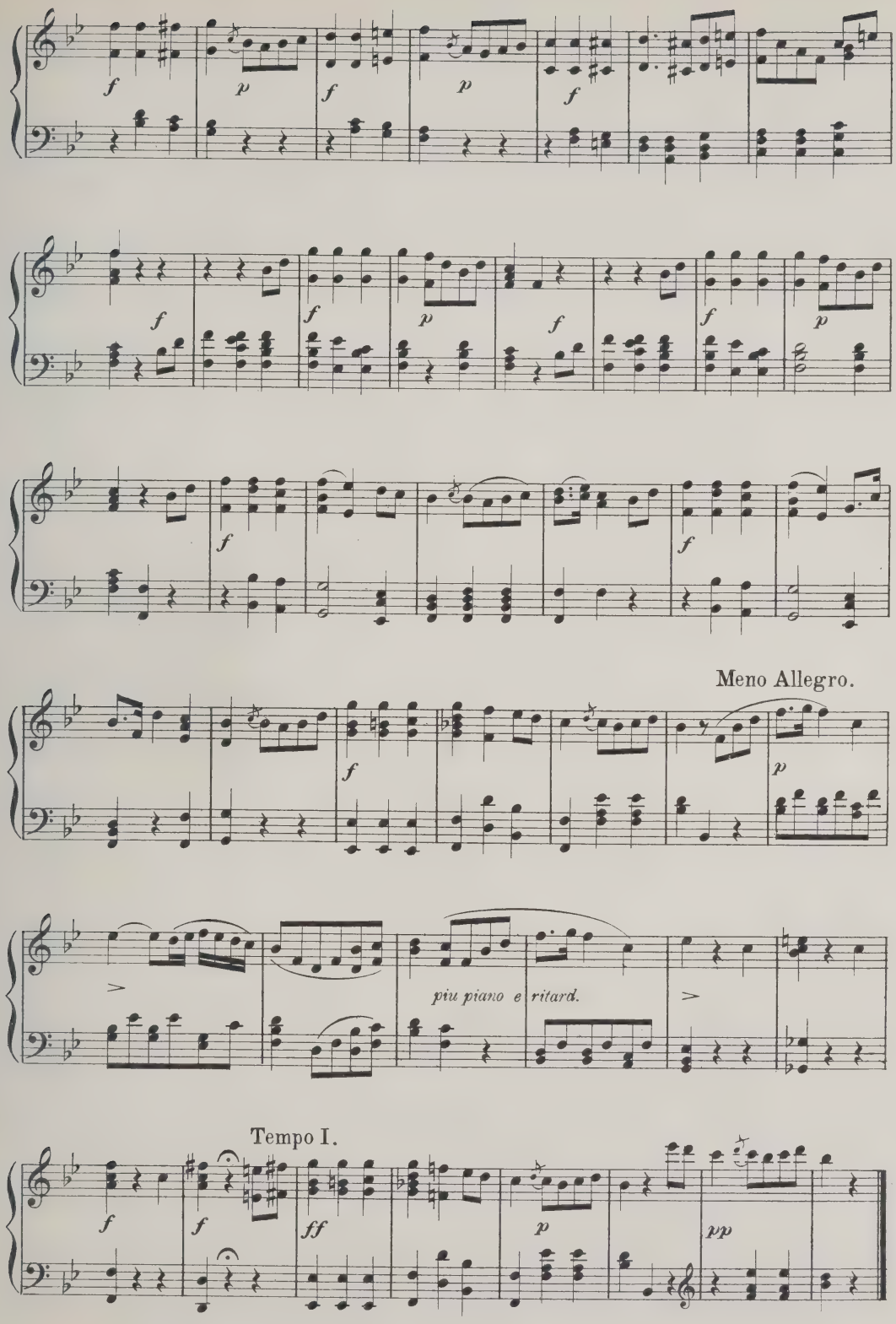
RICHARD WAGNER.



TRIO.

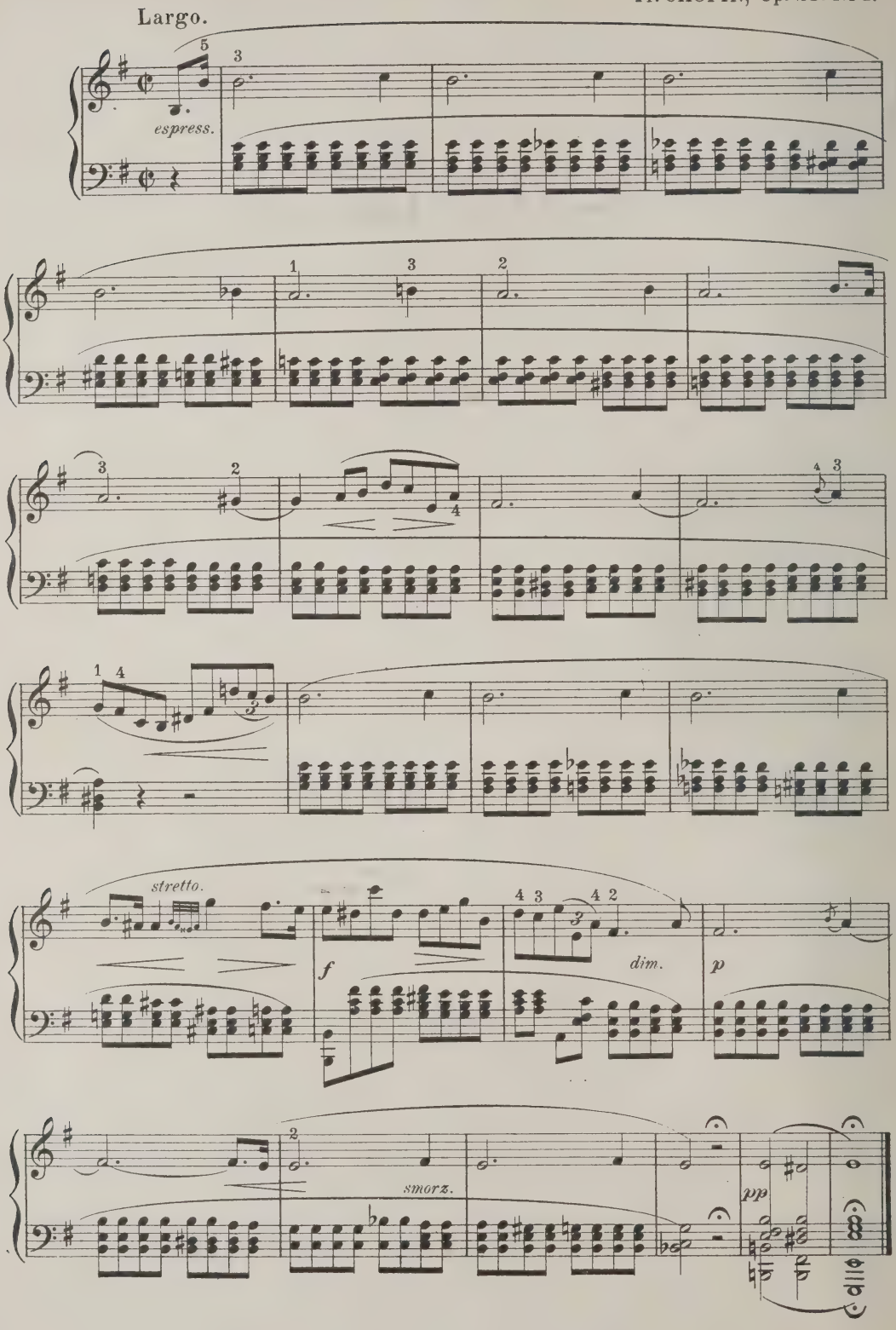
Meno Allegro.

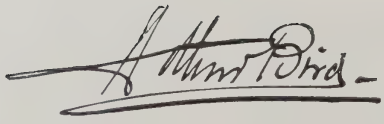



Meno Allegro.
piu piano e ritard.
Tempo I.

Präludium.

Fr. CHOPIN, Op. 28. №4.





ARTHUR BIRD

ARTHUR BIRD was born July 23, 1856, at Mount Auburn, Cambridge, Mass. His father, Horace Bird, was a well-known musician in the neighborhood of Boston, where his singing schools were very popular.

Bird received his education at the public schools, graduating at the high school in Watertown when seventeen years of age. During his childhood and youth he displayed a great fondness for music, and early became a proficient player on the piano and organ, and incidentally upon the violin. He first appeared in public as church organist, when at fifteen years of age he played at several churches in the vicinity of Boston. As a youth, his talent showed itself not so much in his ability as a performer, as in his marked talent for improvisation.

After studying two years, 1875 and 1876, in Berlin with Ed. Rohde, Prof. Haupt, and Prof. Loeschhorn, he returned to Boston and accepted the position of organist and choir master at the Kirk, Halifax, N. S. At the same time he was appointed head instructor of the piano in the Young Ladies' Seminary at Mount St. Vincent in the latter city.

In the summer of 1881, returning again to Berlin, he studied four years with Prof. Haupt, organ, Prof. Loeschhorn, piano, and Prof. Urban, composition and orchestration.

The summers of 1885 and 1886 he spent professionally and socially with Franz Liszt in Weimar, not only at the class lessons but also at the very exclusive rubber at whist, which invariably followed each lesson. Liszt was particularly interested in his compositions, and had them often played at the private *soirées* given at his house during the summer months.

In 1886, Bird gave a public concert of his compositions, symphony, overture and suite, in Berlin with the Philharmonic Orchestra. The Berlin critics were unanimous in their praise, and the artistic success of an American composer was especially interesting, for until then Germany, with Berlin as its musical centre, had not considered young America capable of producing much of anything beyond very clever business men.

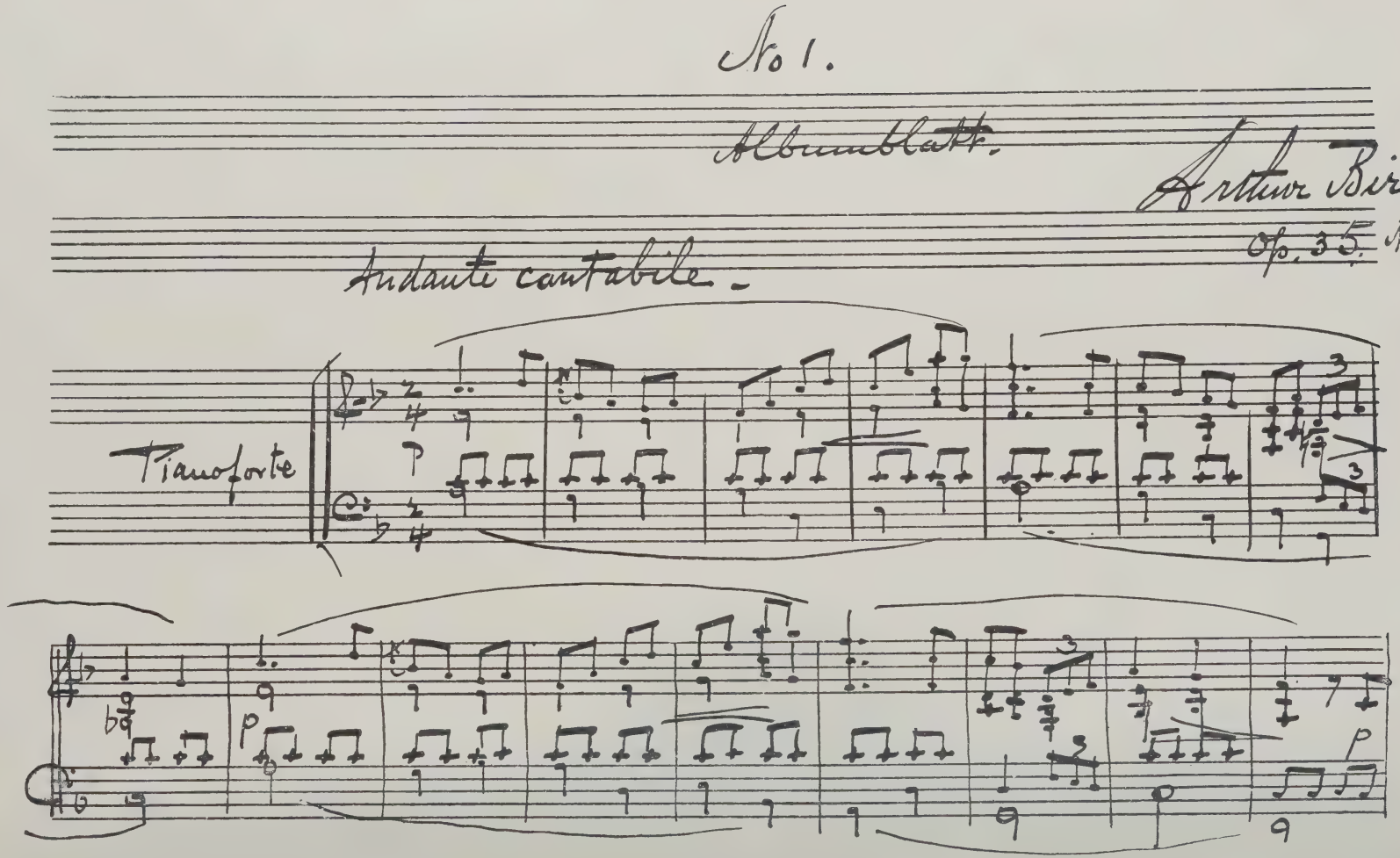
In the summer of 1886 his *Carnival Scene* for orchestra was played at the Allegemeine Deutsche musical festival in Sondershausen, of which Franz Liszt was president, and met with spontaneous success. Liszt was especially delighted with the work, and not only publicly congratulated the composer at the concert, but wrote him immediately afterward concerning a four and eight hand arrangement.

In July of the same year Bird conducted, by invitation of the directors of the North American Sängerbund in Milwaukee, his second orchestra suite. Bird is at present living in Berlin, Germany.

His principal published works are:—

Symphony in A major; three suites for grand orchestra; two suites for strings; *Serenade* for ten wind instruments; *Carnival Scene* for grand orchestra; two Episodes for grand orchestra; *Introduction and Fugue* for orchestra; two Oriental scenes for flute and orchestra; grand romantic and fantastic ballet *Rübezahl; Pupentänze;* four pieces, Op. 10; three marches, Op. 12; ballet music, and a comic opera *Daphne.* In 1902 he was awarded the Paderewski prize for a serenade for wind instruments.

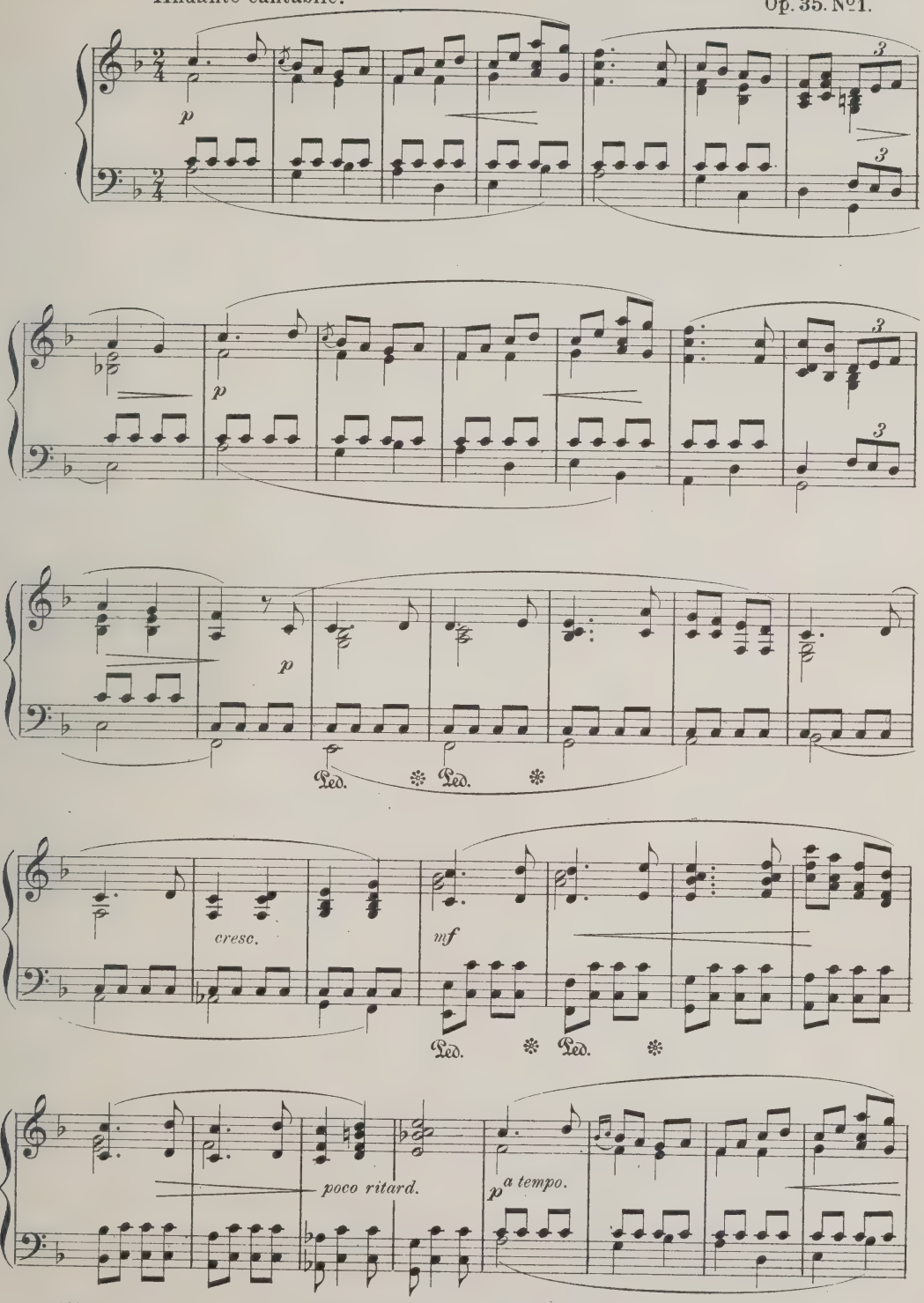
In addition to the above he has written a great number of larger and smaller piano works for two and four hands.


No 1.
Albumblatt.
Arthur Bird
Op. 35. No. 1.
Andante cantabile.
Pianoforte

Albumblatt.

Andante cantabile.

ARTHUR BIRD,
Op. 35. No 1.



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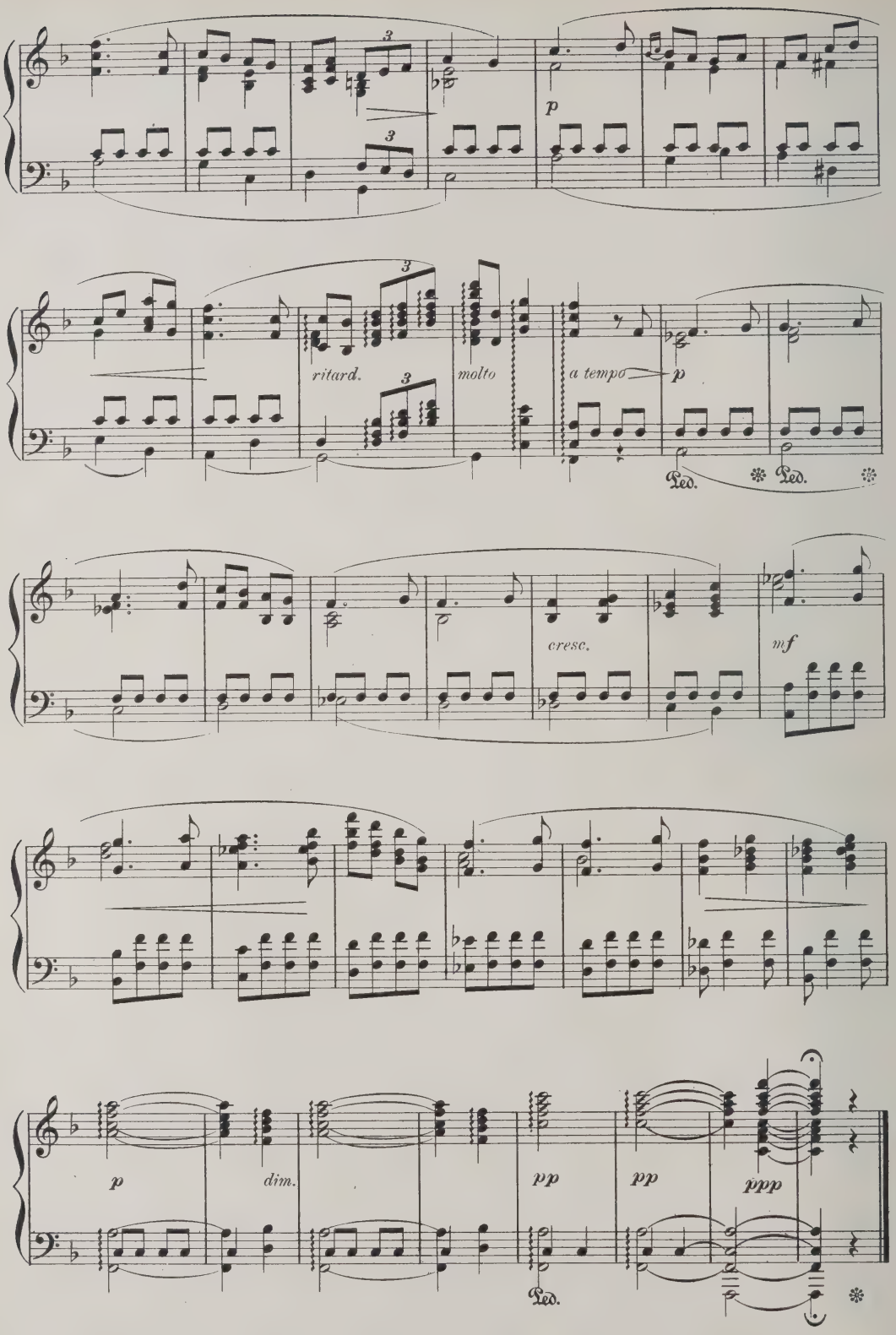
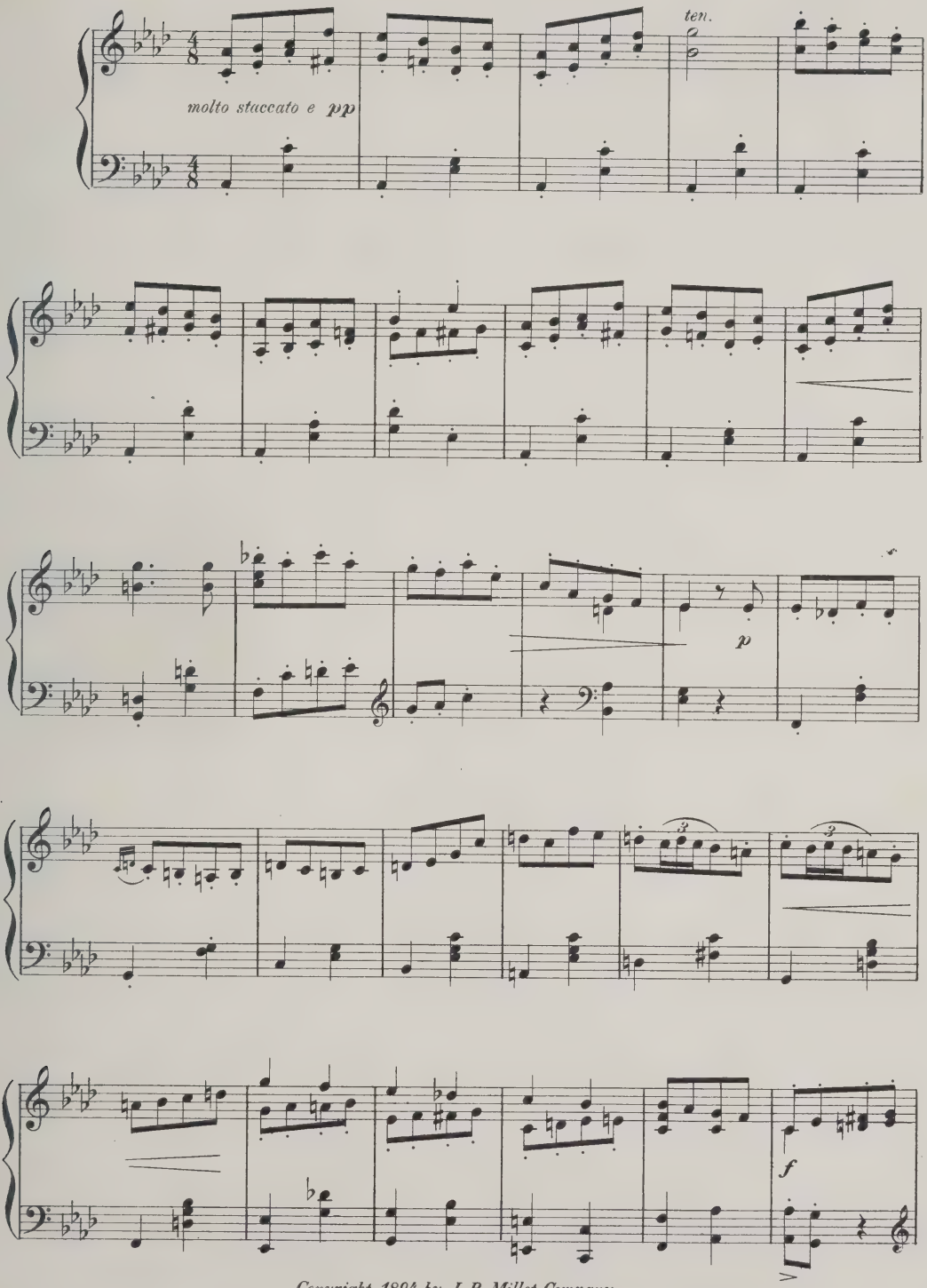

3
p
3
ritard.
3
molto
a tempo
p
Ped.
Ped.
cresc.
mf
p
dim.
pp
pp
ppp
Ped.

Scherzando.

ARTHUR BIRD,
Op. 35. No 2.

Allegro con agilità.



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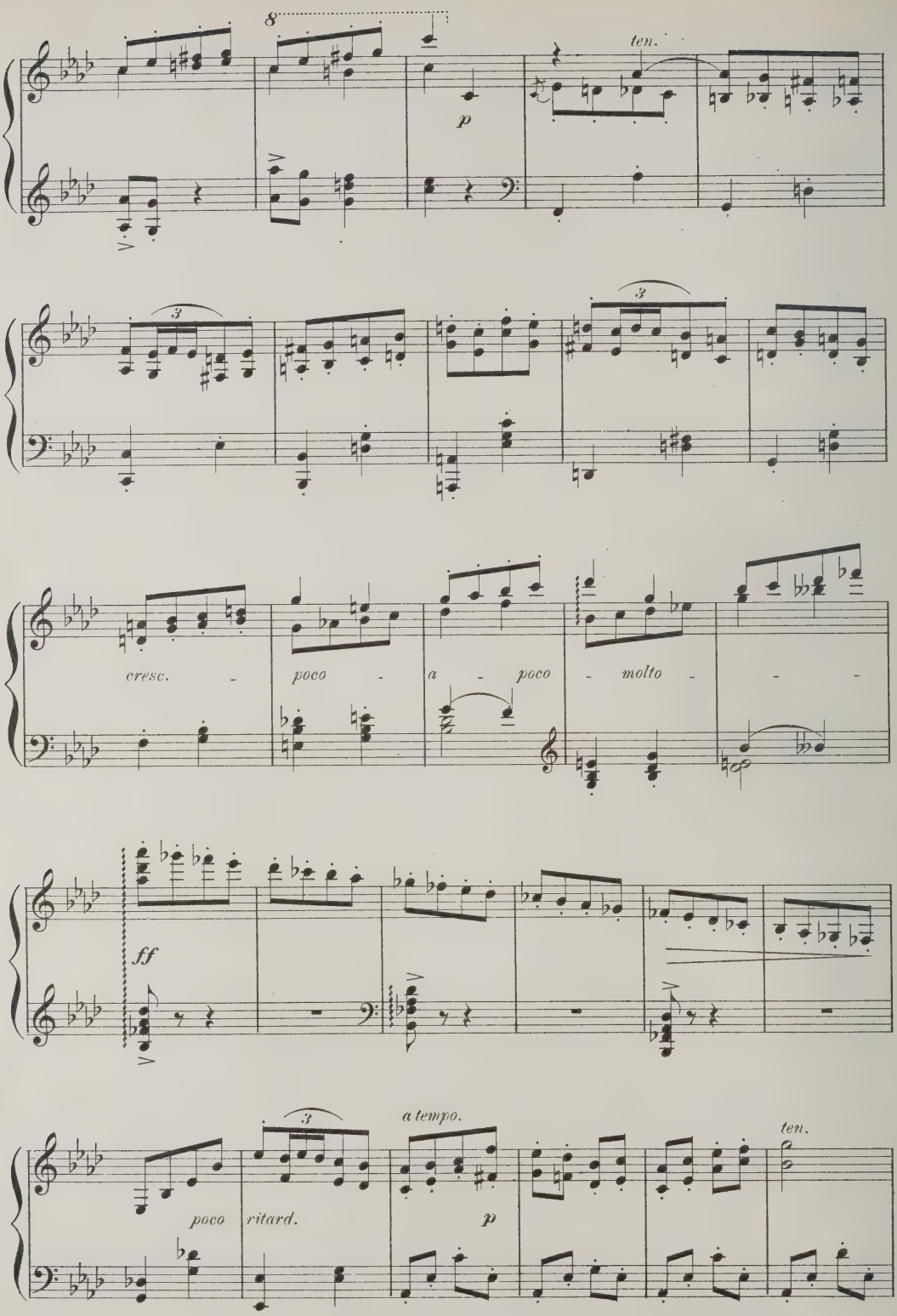
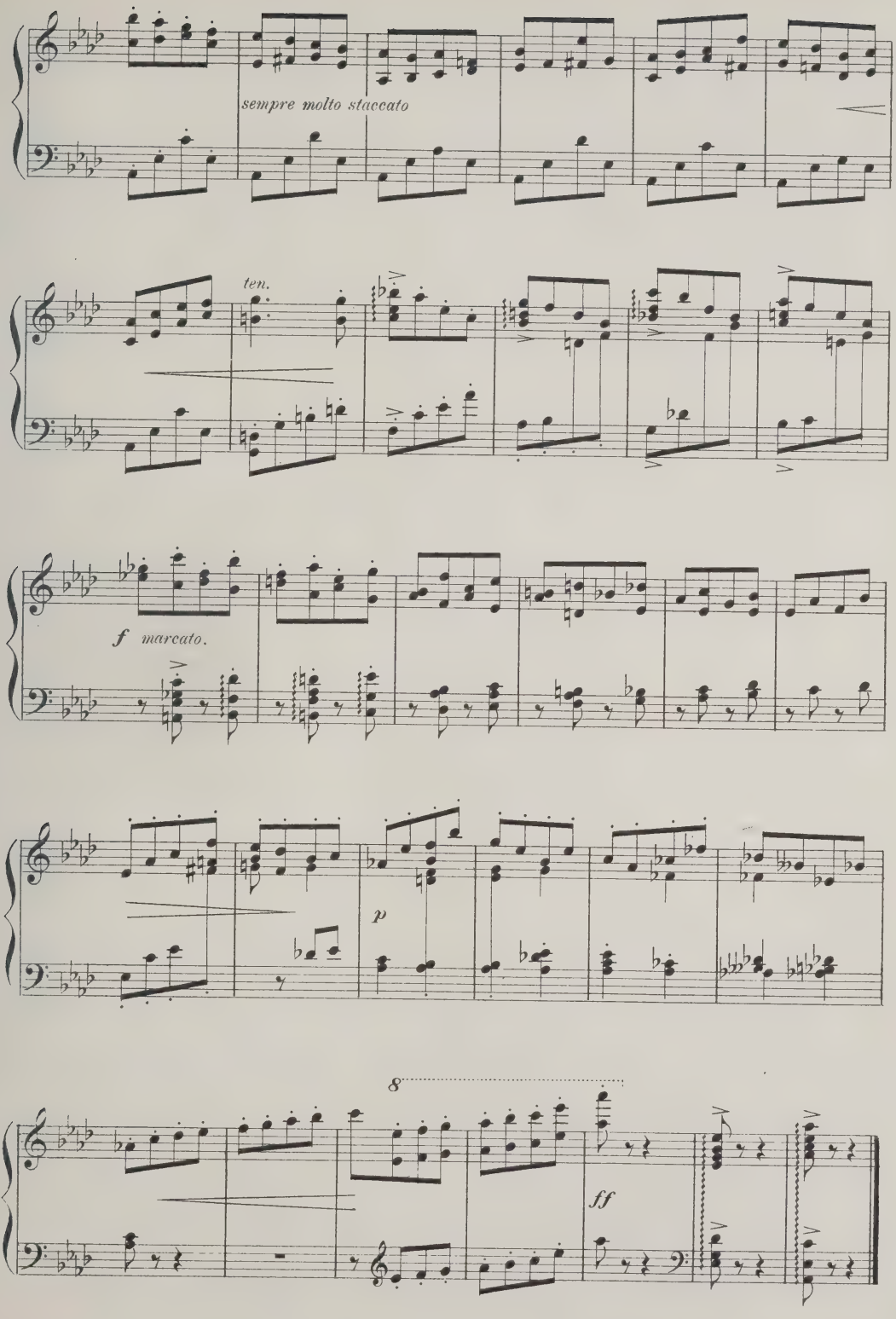
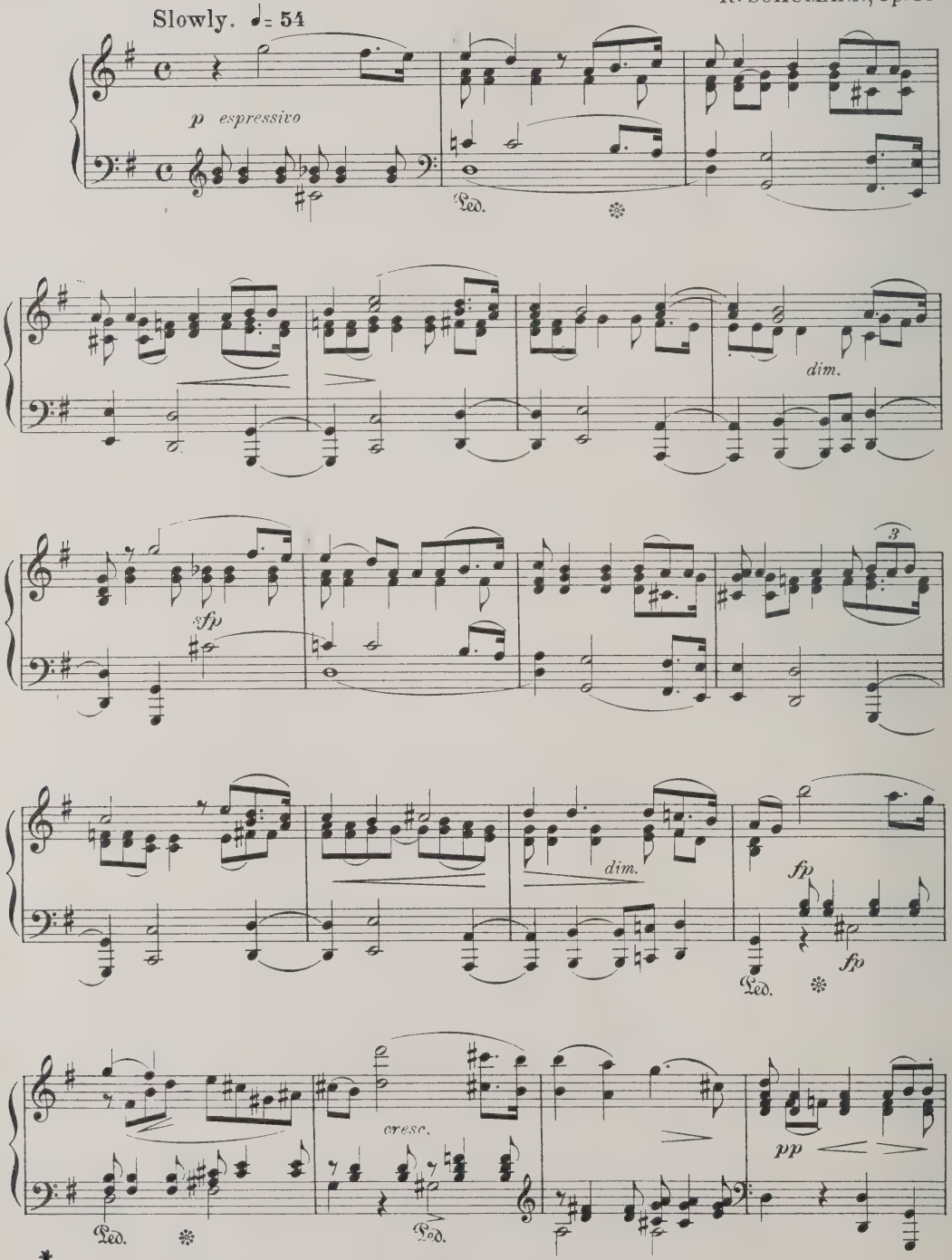

8
ten.
p
3
3
cresc. - poco - a - poco - molto - - -
ff
3
a tempo.
ten.
poco ritard.
p


sempre molto staccato
ten.
f marcato.
p
8
ff

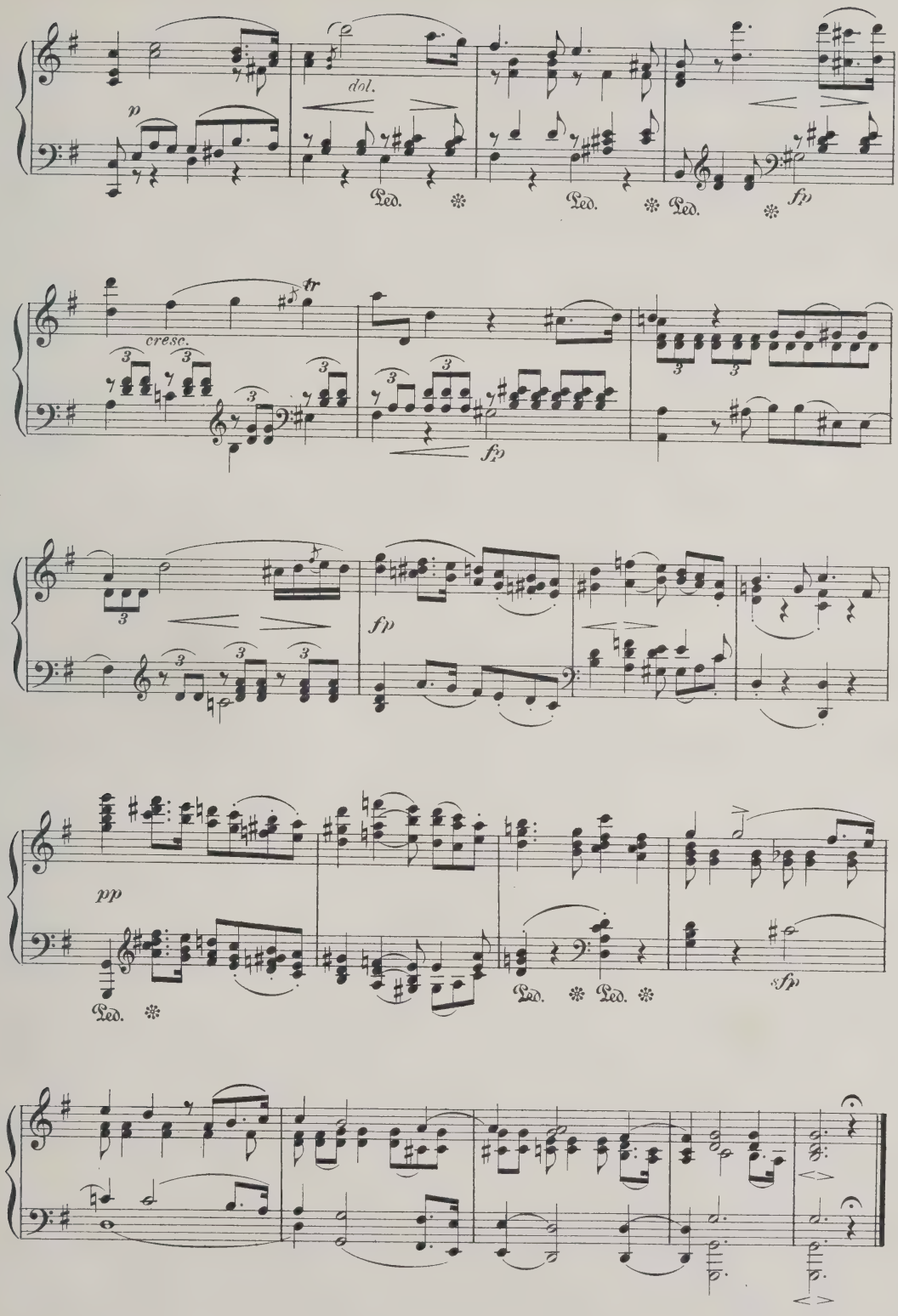
Paradise and the Peri.

"Her first fond hope of Eden blighted" *

R. SCHUMANN, Op. 50.

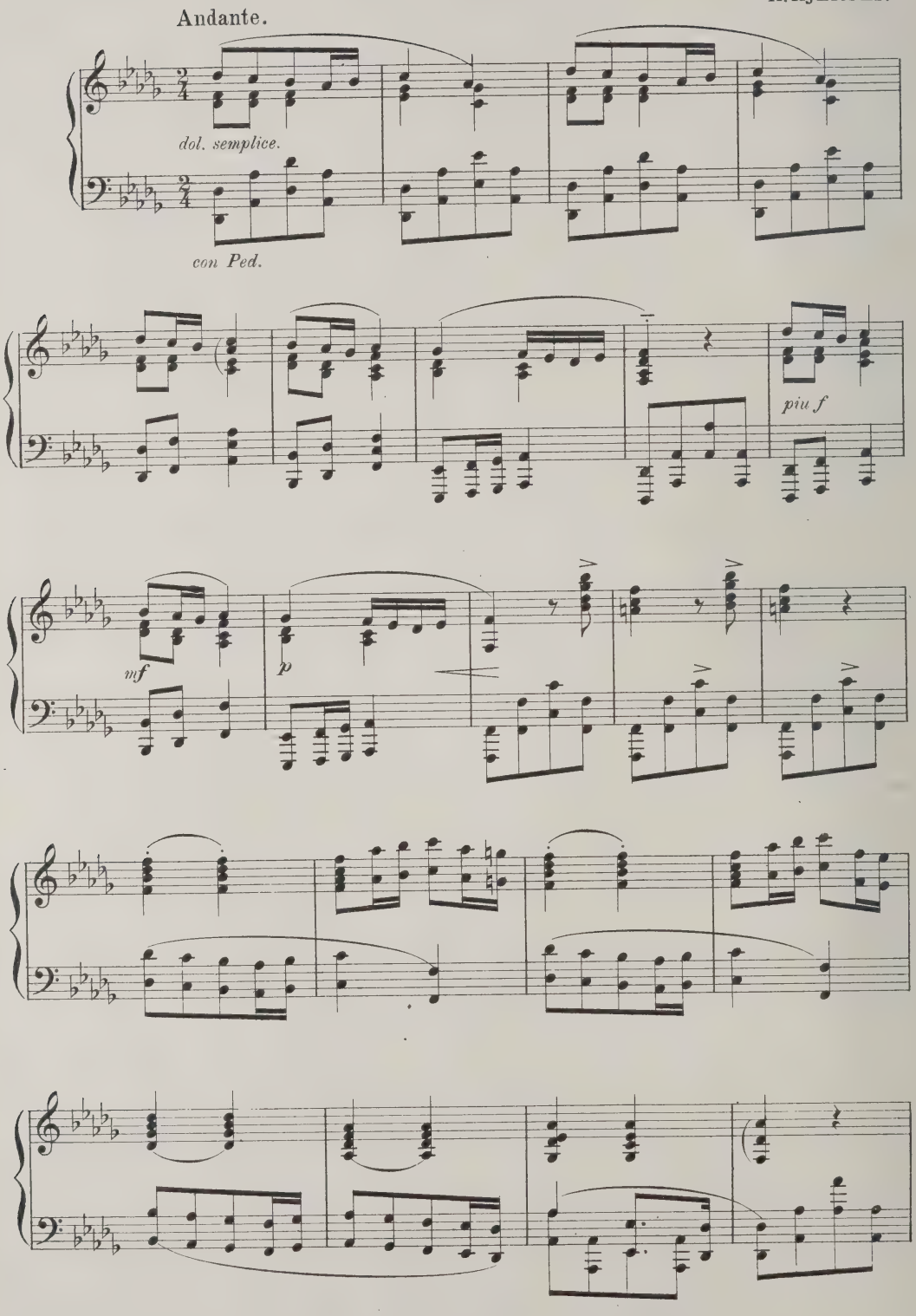


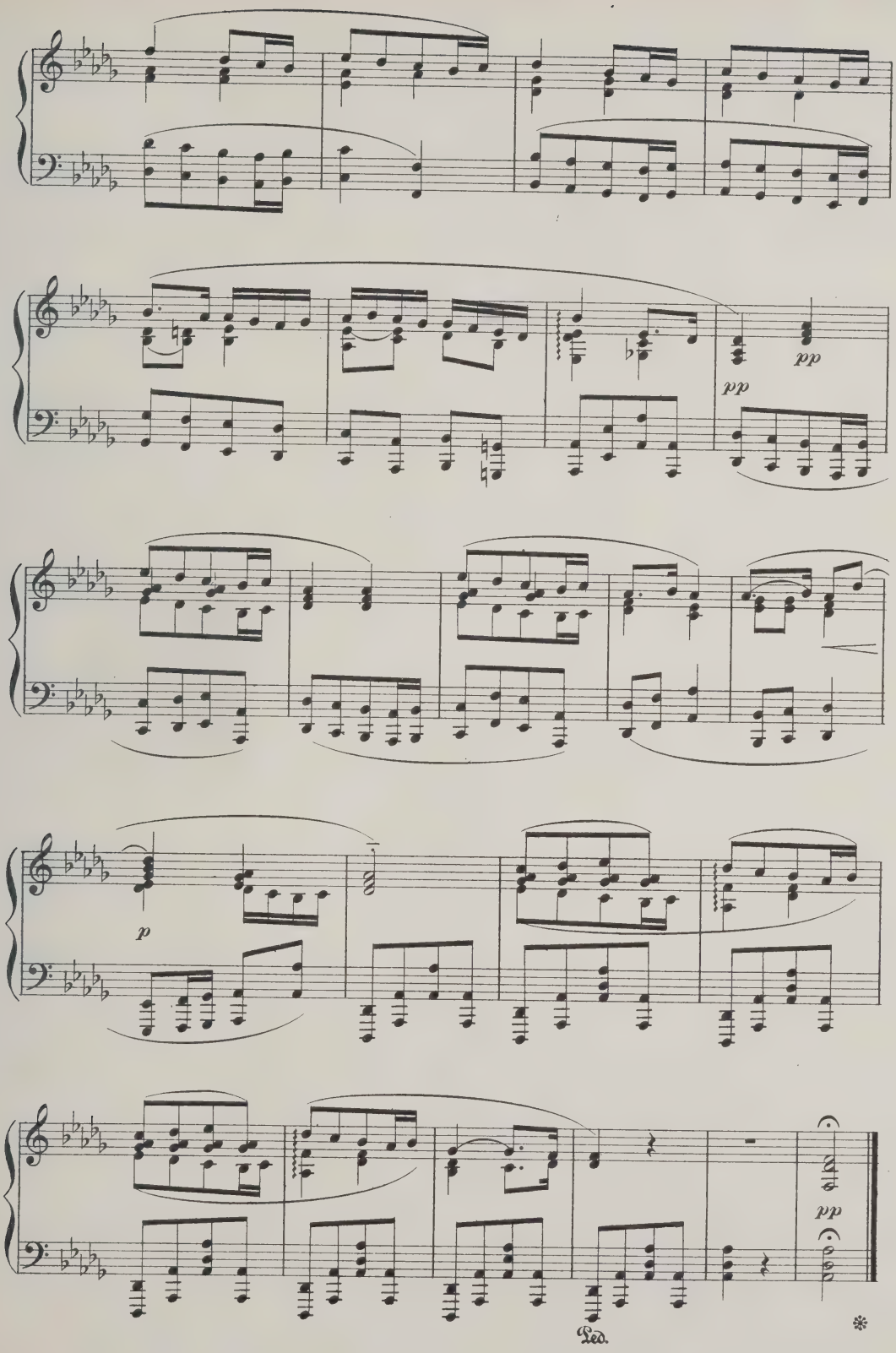
* *The German text of this Cantata was translated from Moore's "Lalla Rookh"*


p
dol.
Ped.
Ped.
Ped.
fp
tr
cresc.
fp
fp
pp
Ped.
Ped.
Ped.
sfp

Berceuse.

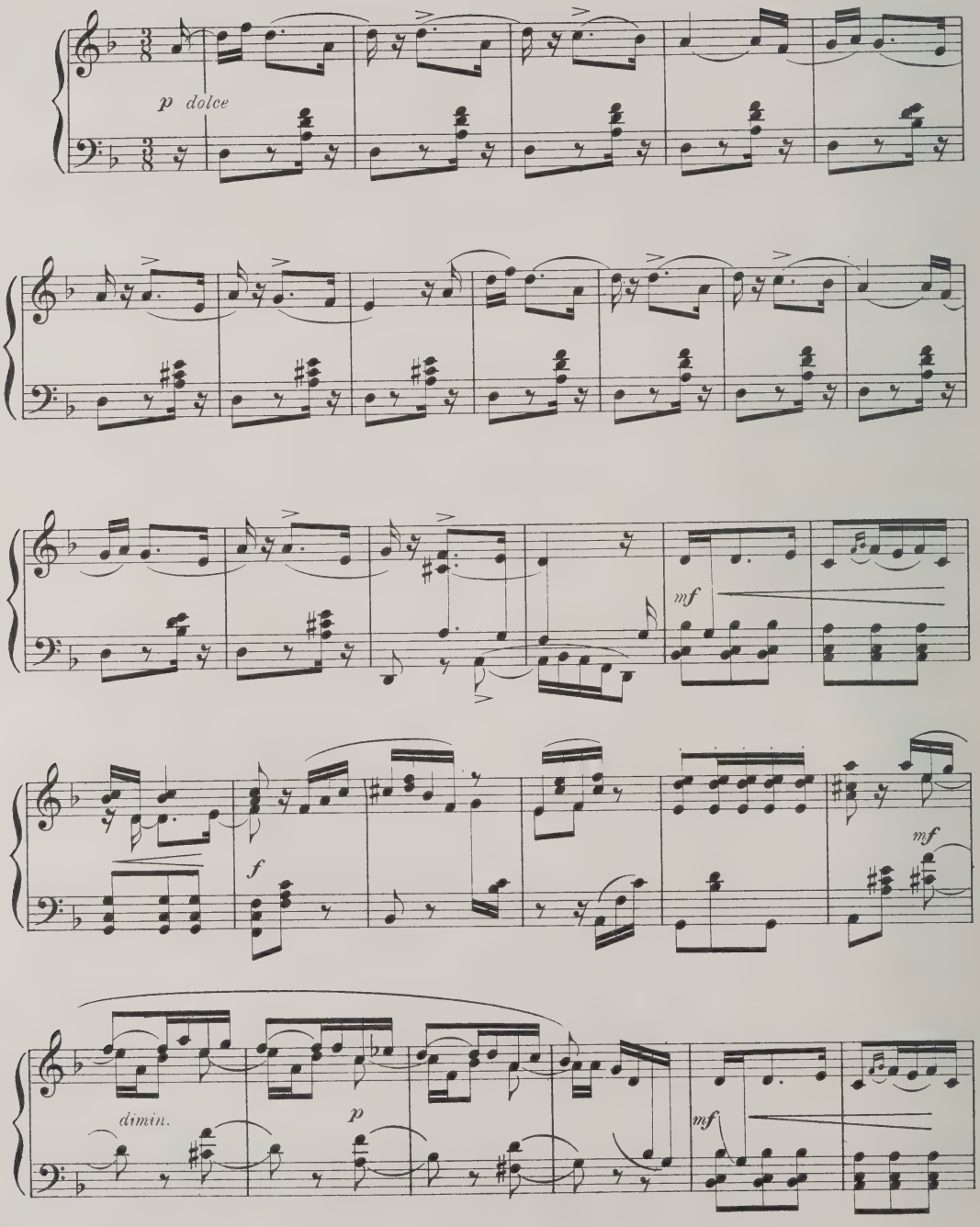
H. KJERULF.

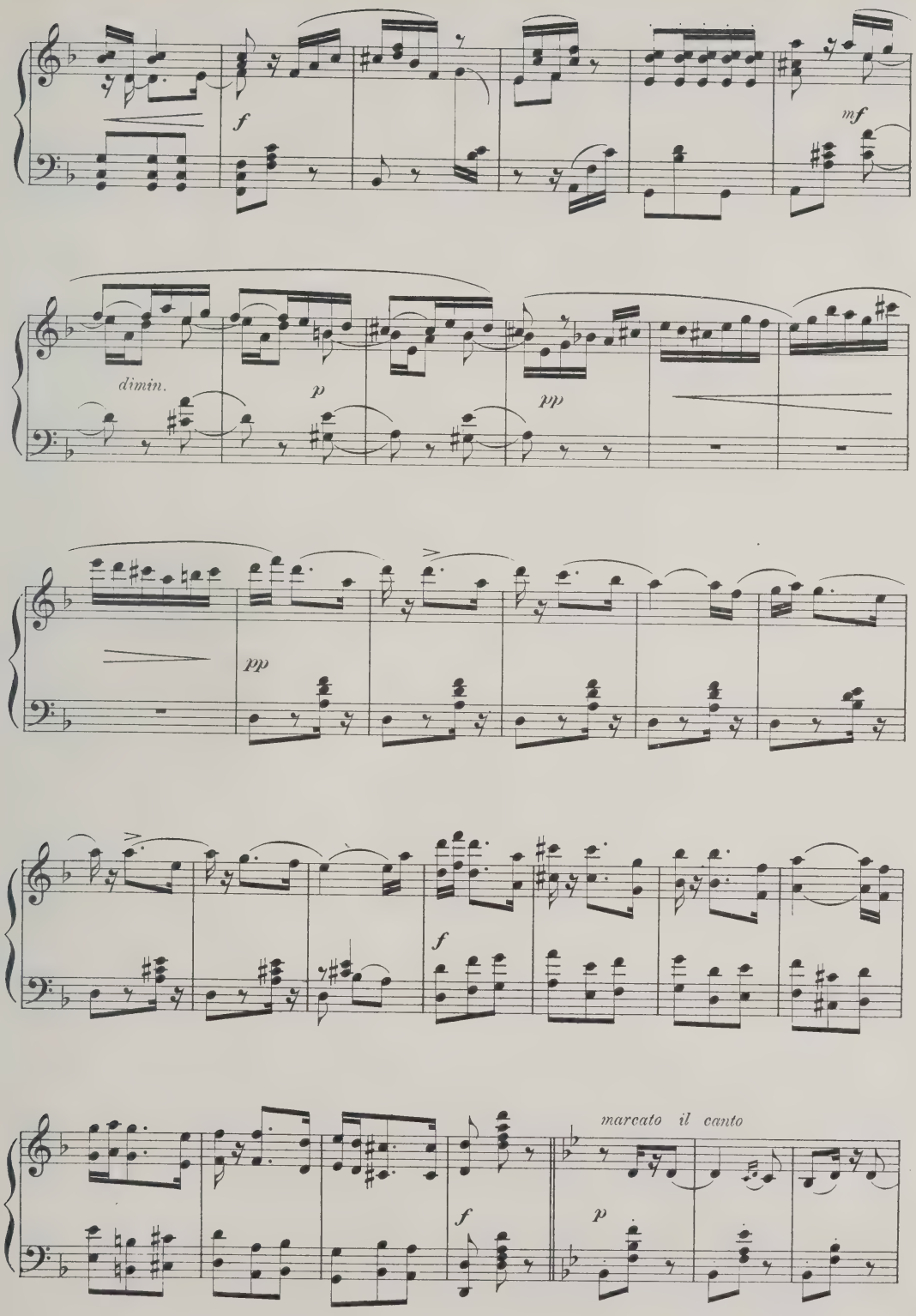


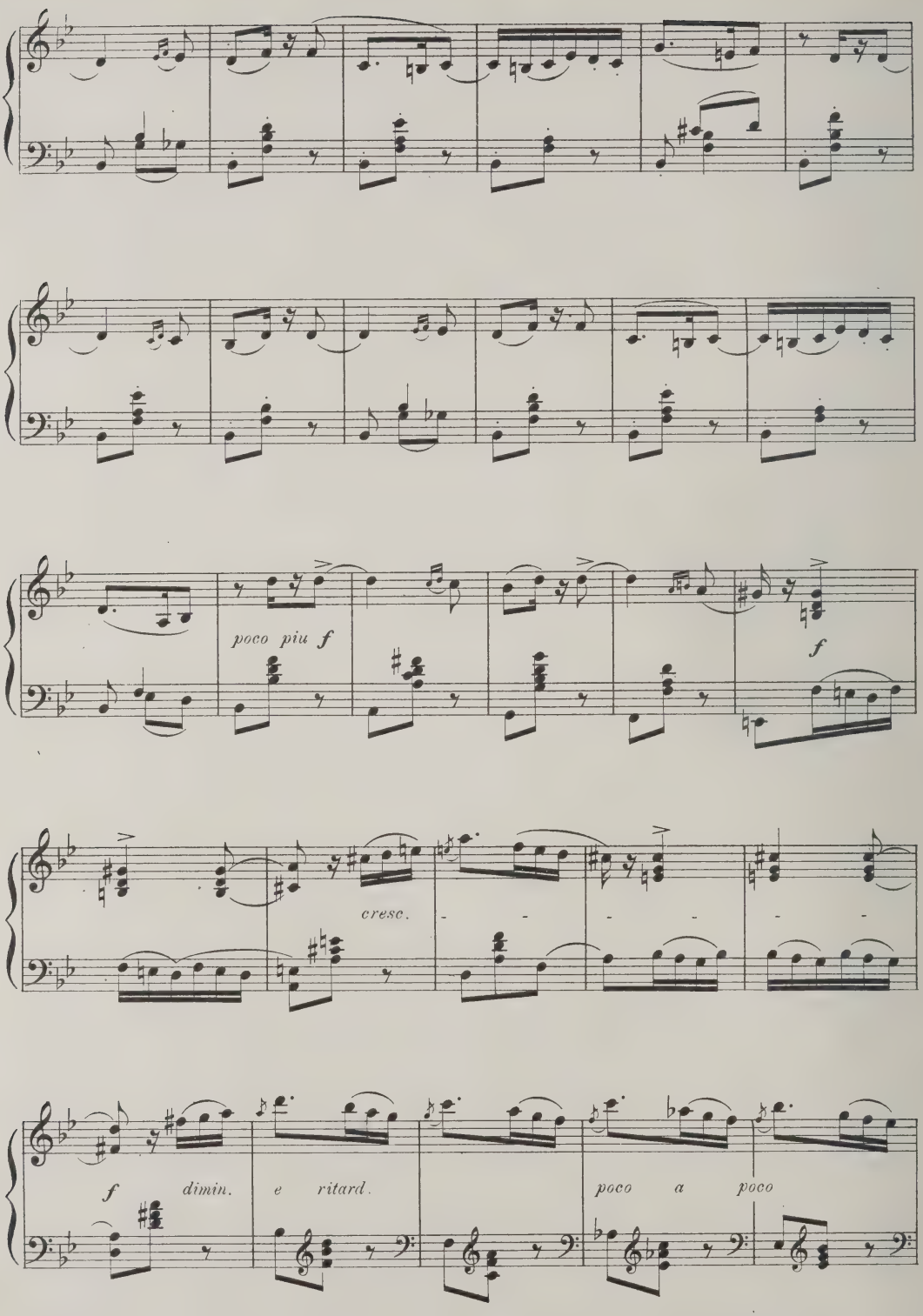

pp
pp
p
pp
Ped.
*

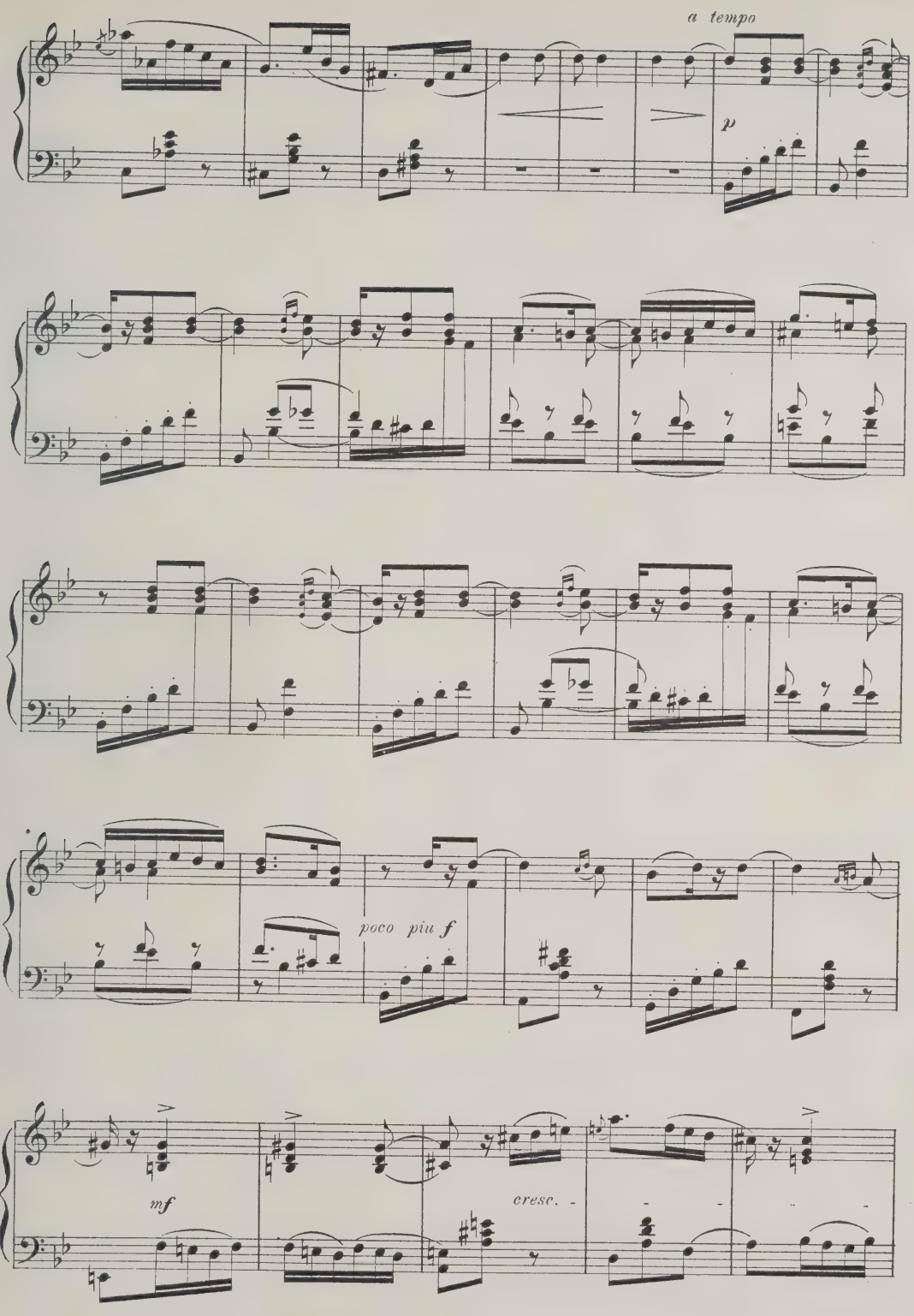
Mazurka de Salon.

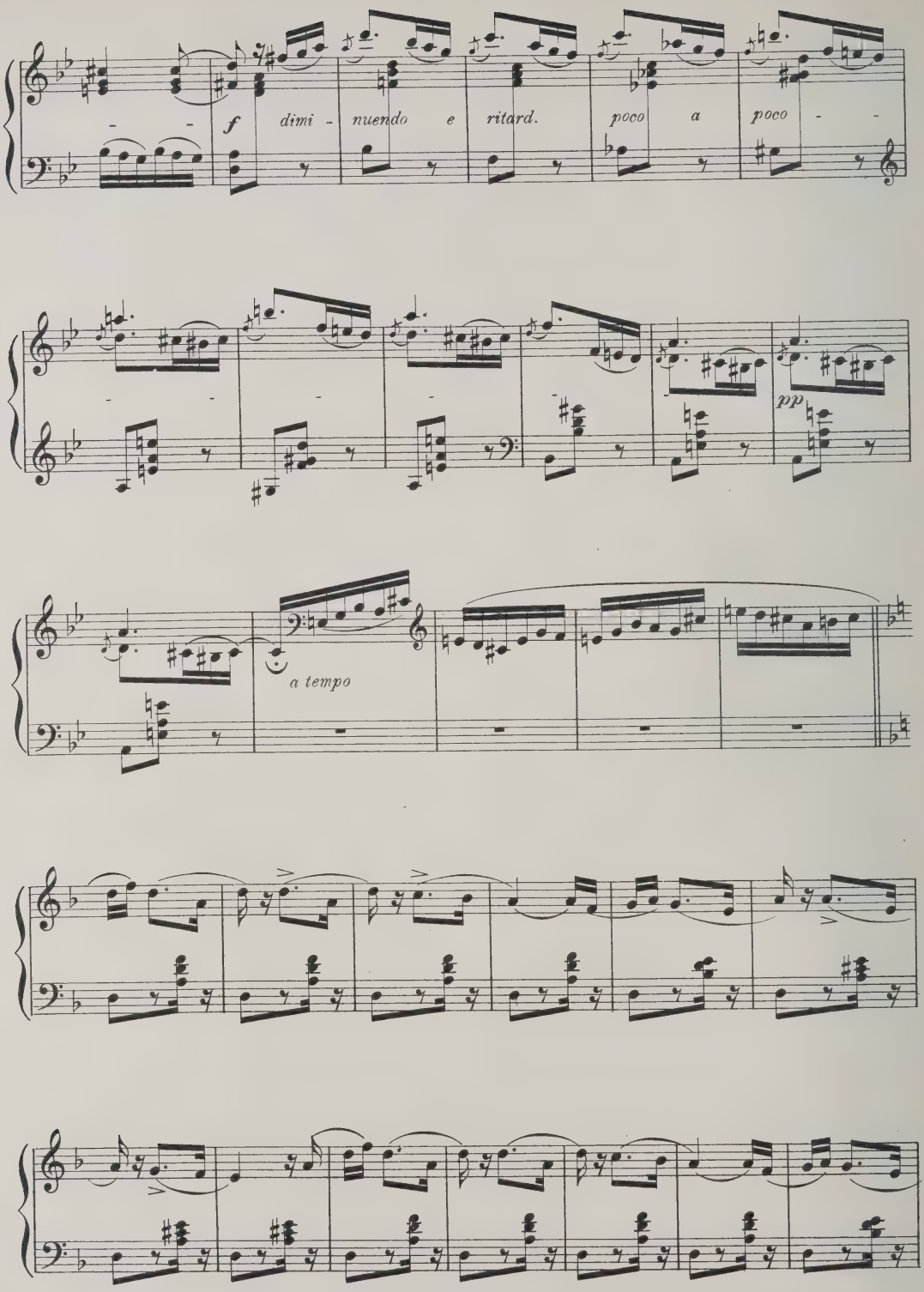
P. TSCHAÏKOWSKY.
(1840-1893)

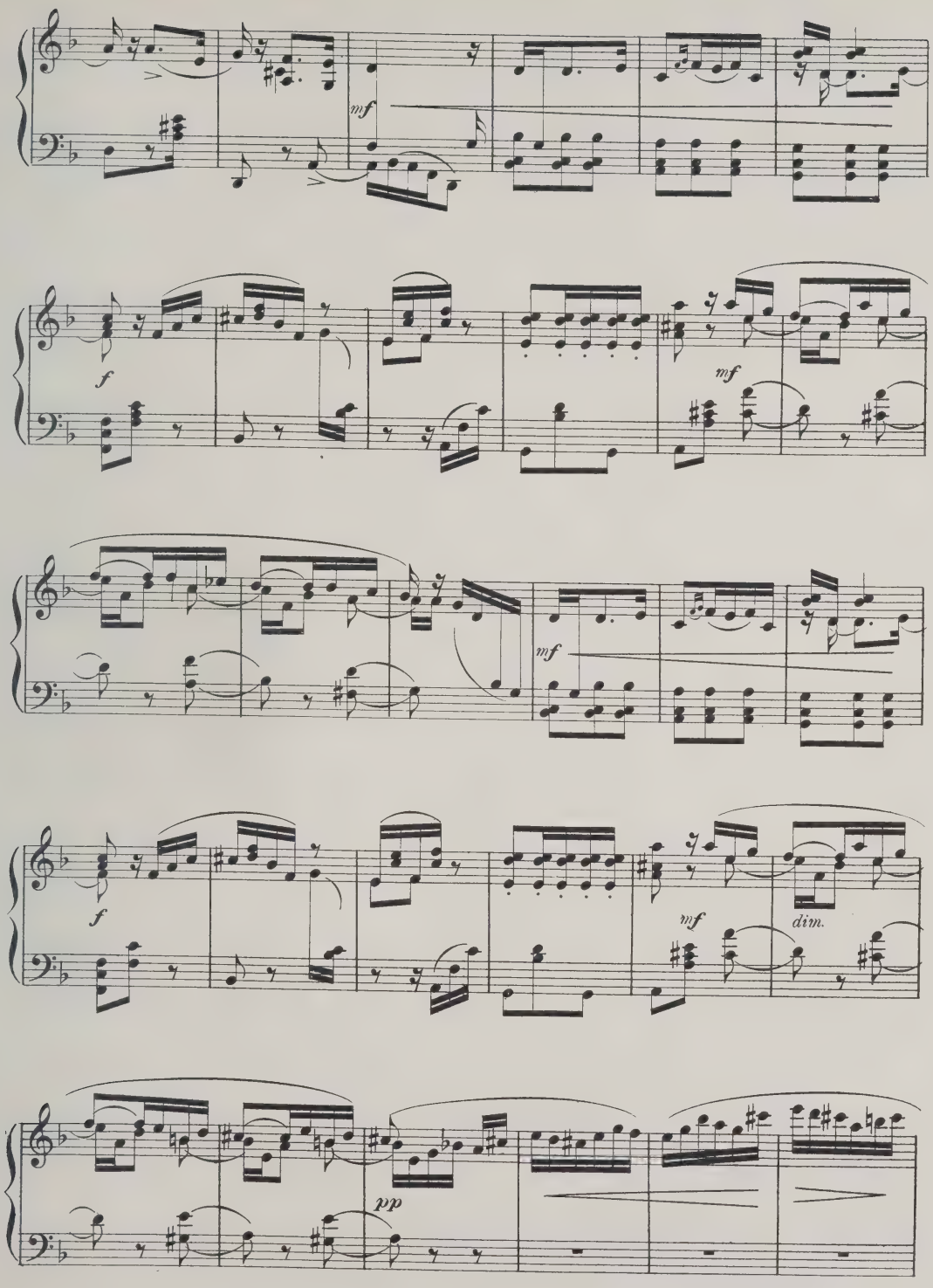


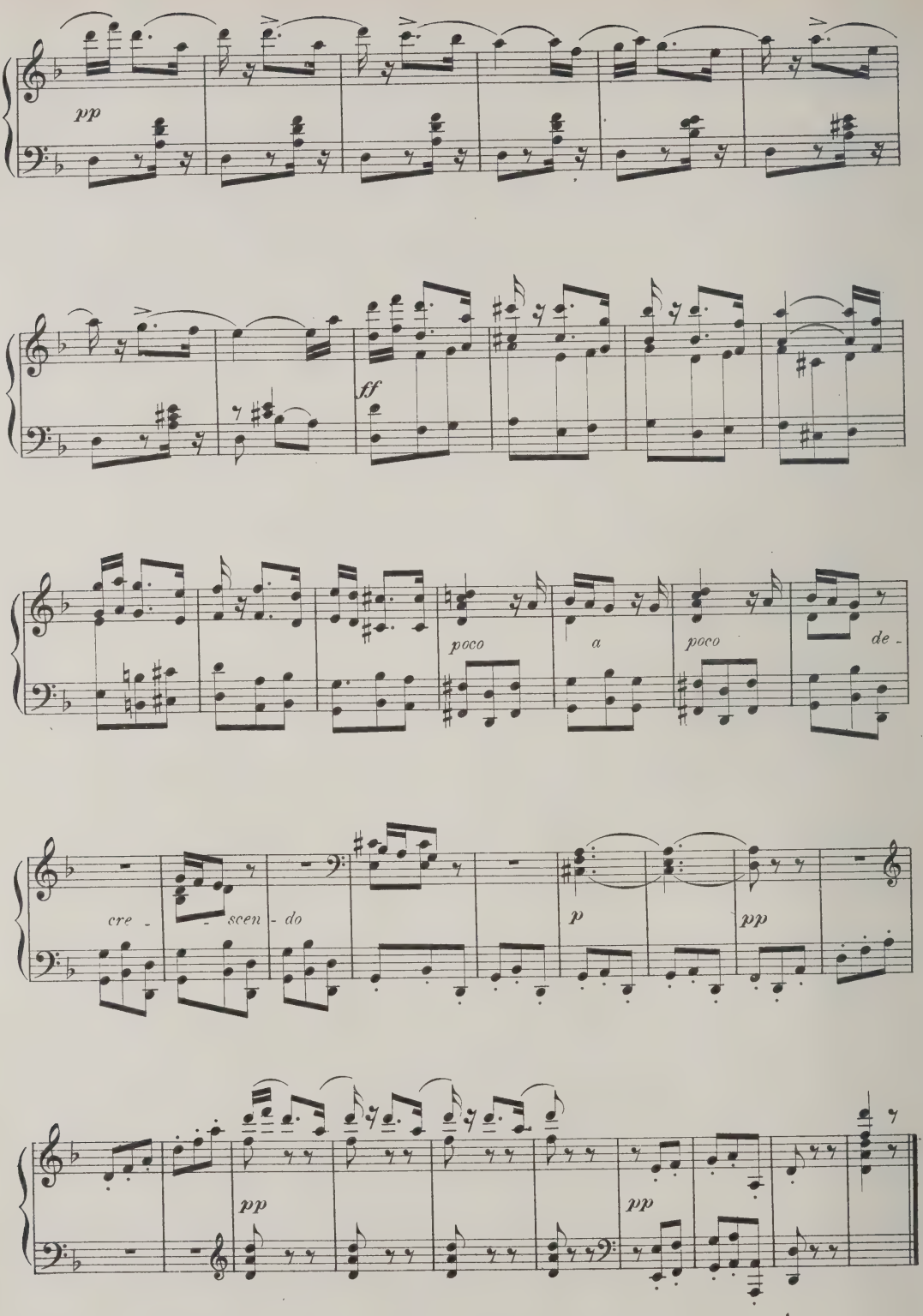

f
mf
dimin.
p
pp
pp
f
f
marcato il canto
p


poco piu f
f
cresc.
f
dimin.
e
ritard.
poco
a
poco


a tempo
p
poco piu f
mf
cresc.


f
dimi - nuendo e ritard.
poco a poco - -
pp
a tempo


mf
f
mf
mf
f
mf
dim.
pp

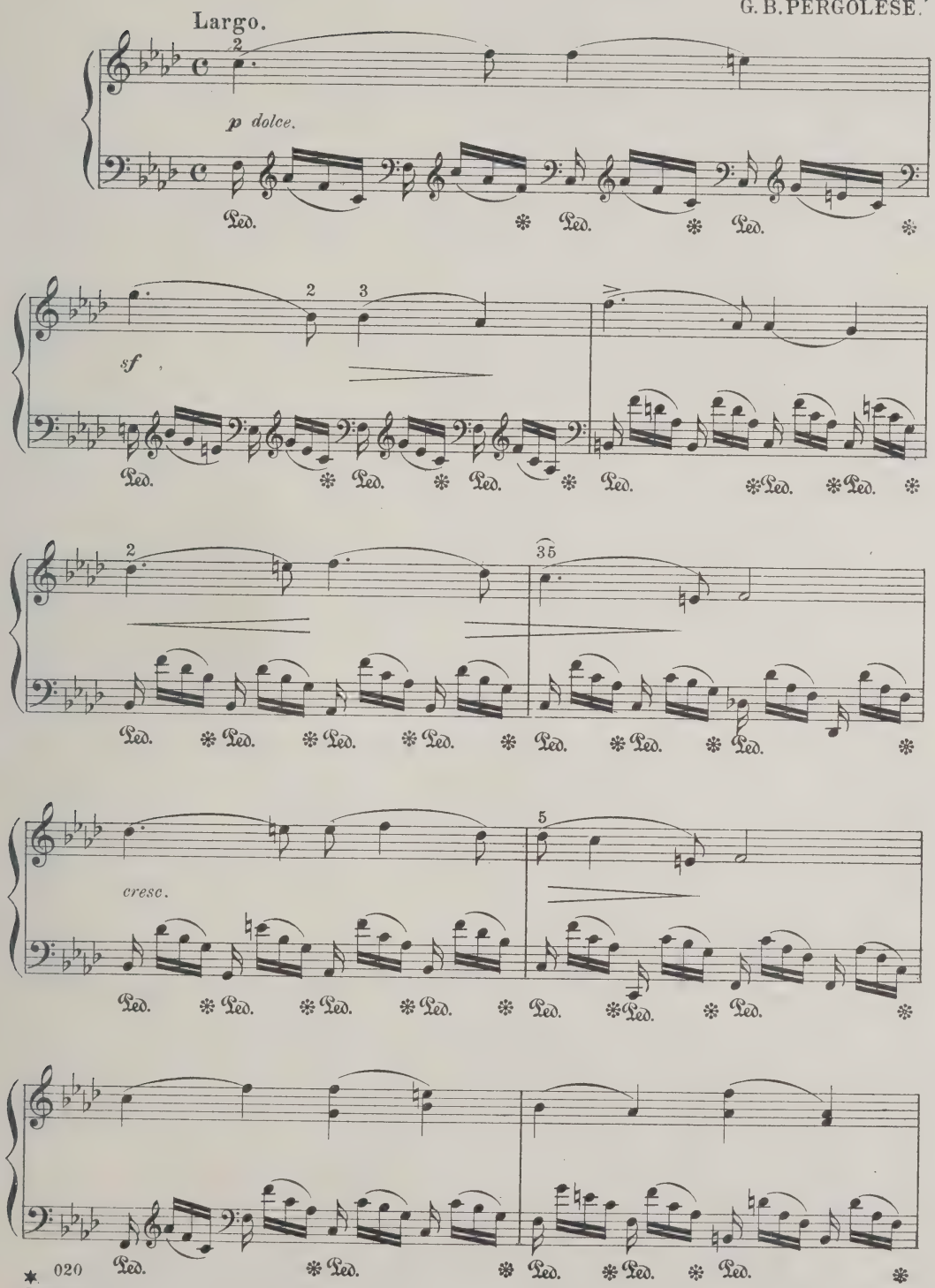

pp
ff
poco
a
poco
de -
cre -
- scen - do
p
pp
pp
pp

Quando corpus morietur.

FROM THE

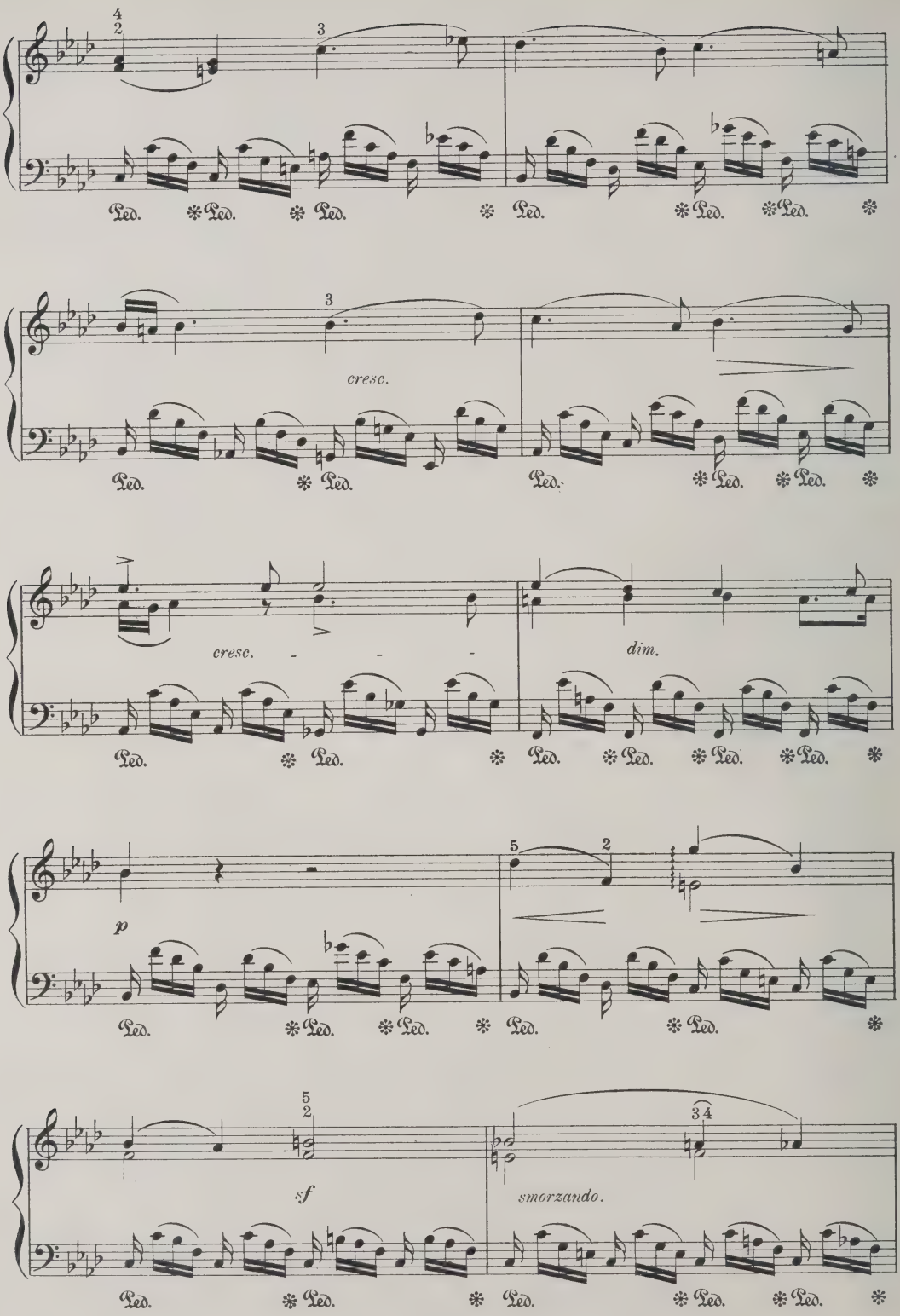
STABAT MATER.

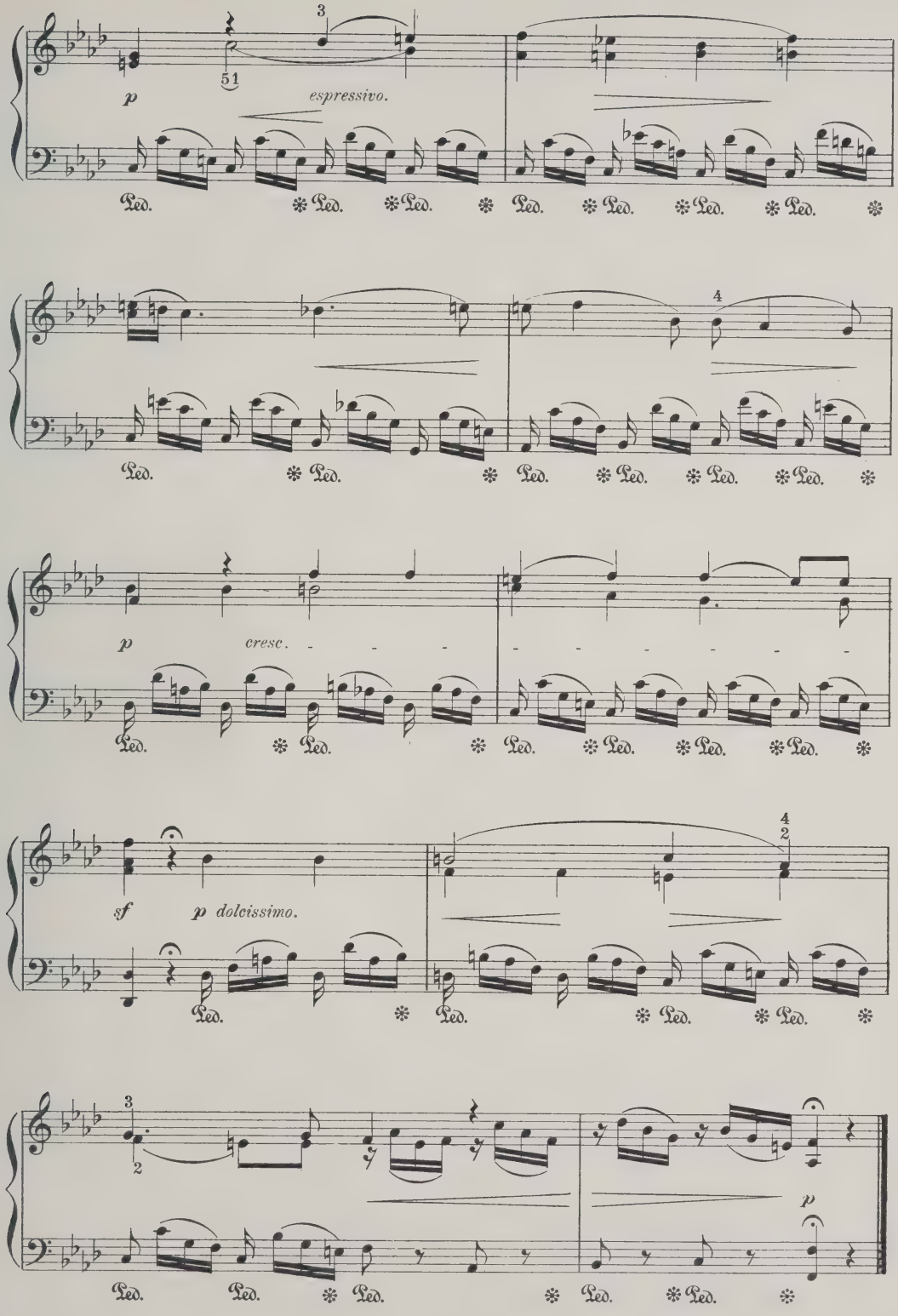
G. B. PERGOLESE.*



020

Pergolese was one of the first Italian composers who infused dramatic and passionate intensity into ecclesiastical music.

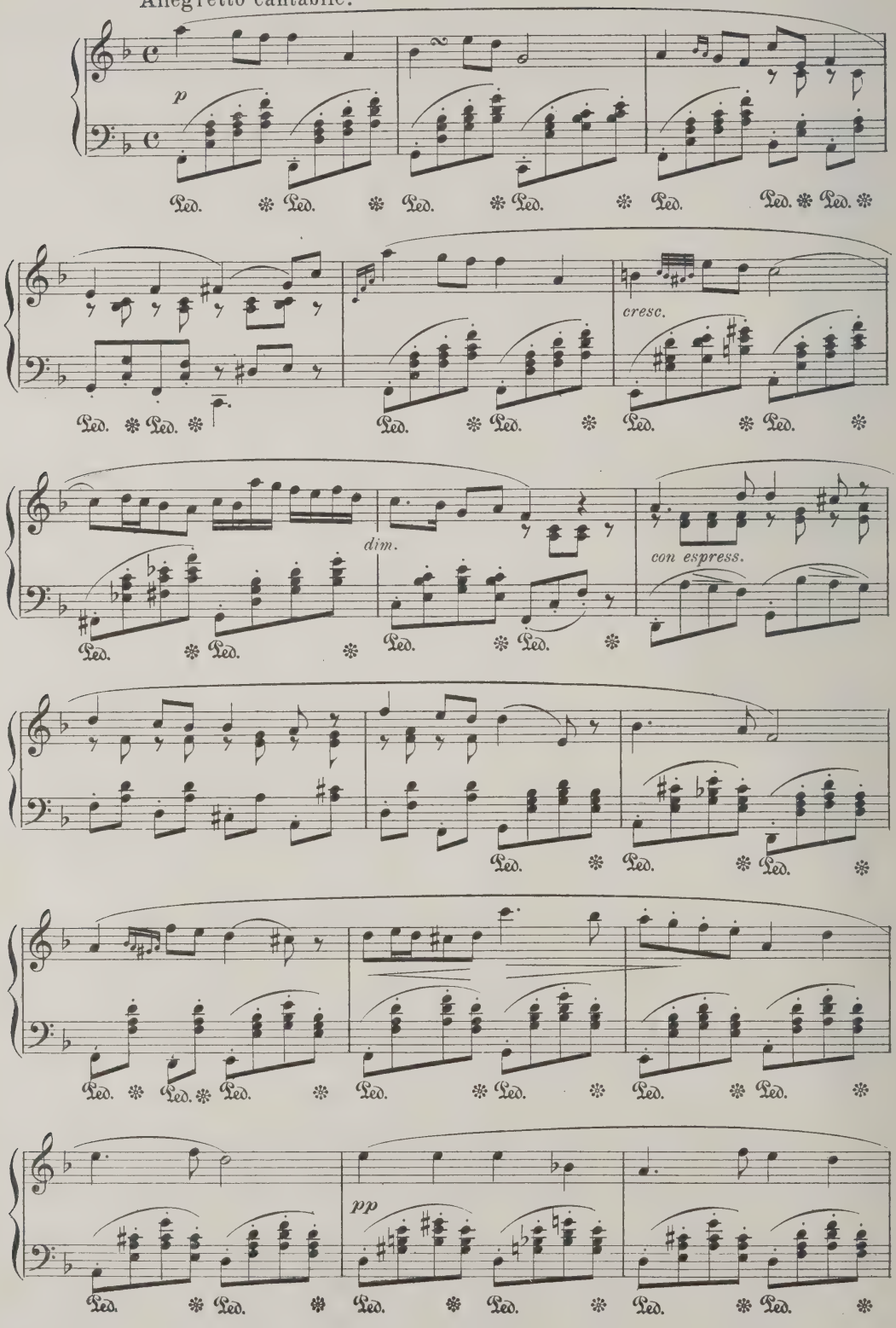

cresc.
cresc.
dim.
p
sf
smorzando.

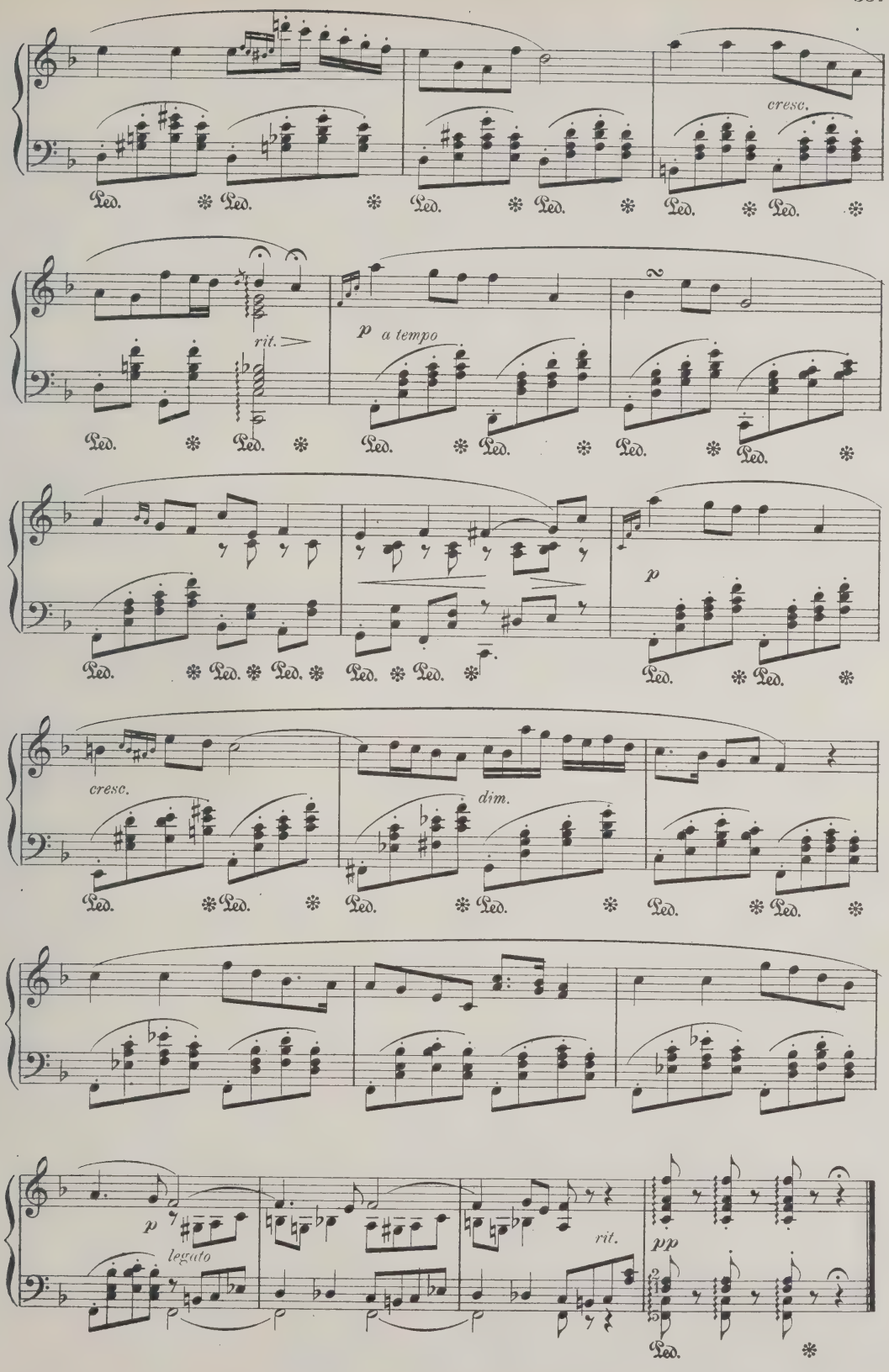

3
51
p
espressivo.
Ped.
4
p
cresc.
sf
p dolcissimo.
4
2
3
2
p

Nocturne.

H. SCHOLTZ, Op. 2. №1.

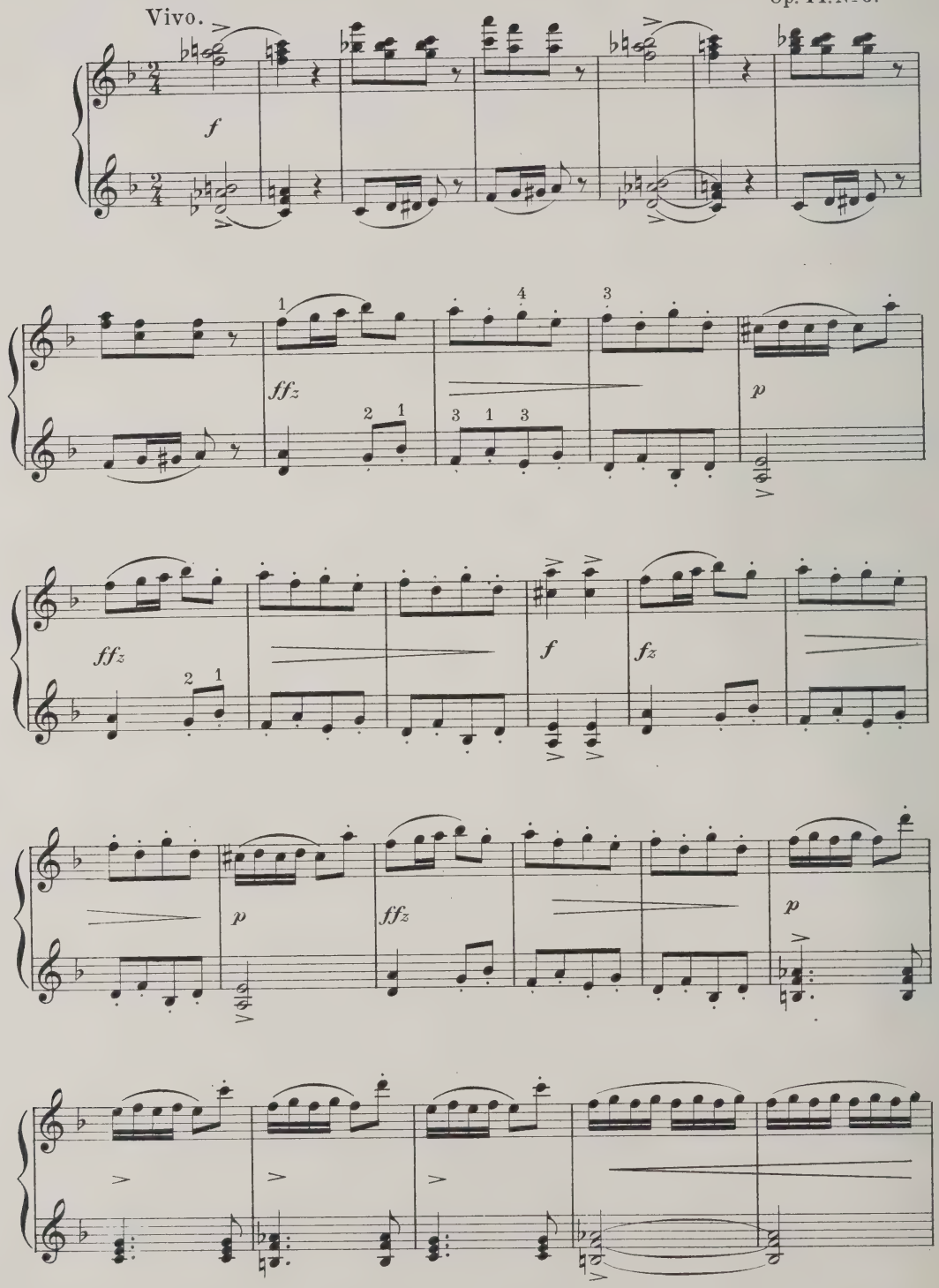
Allegretto cantabile.

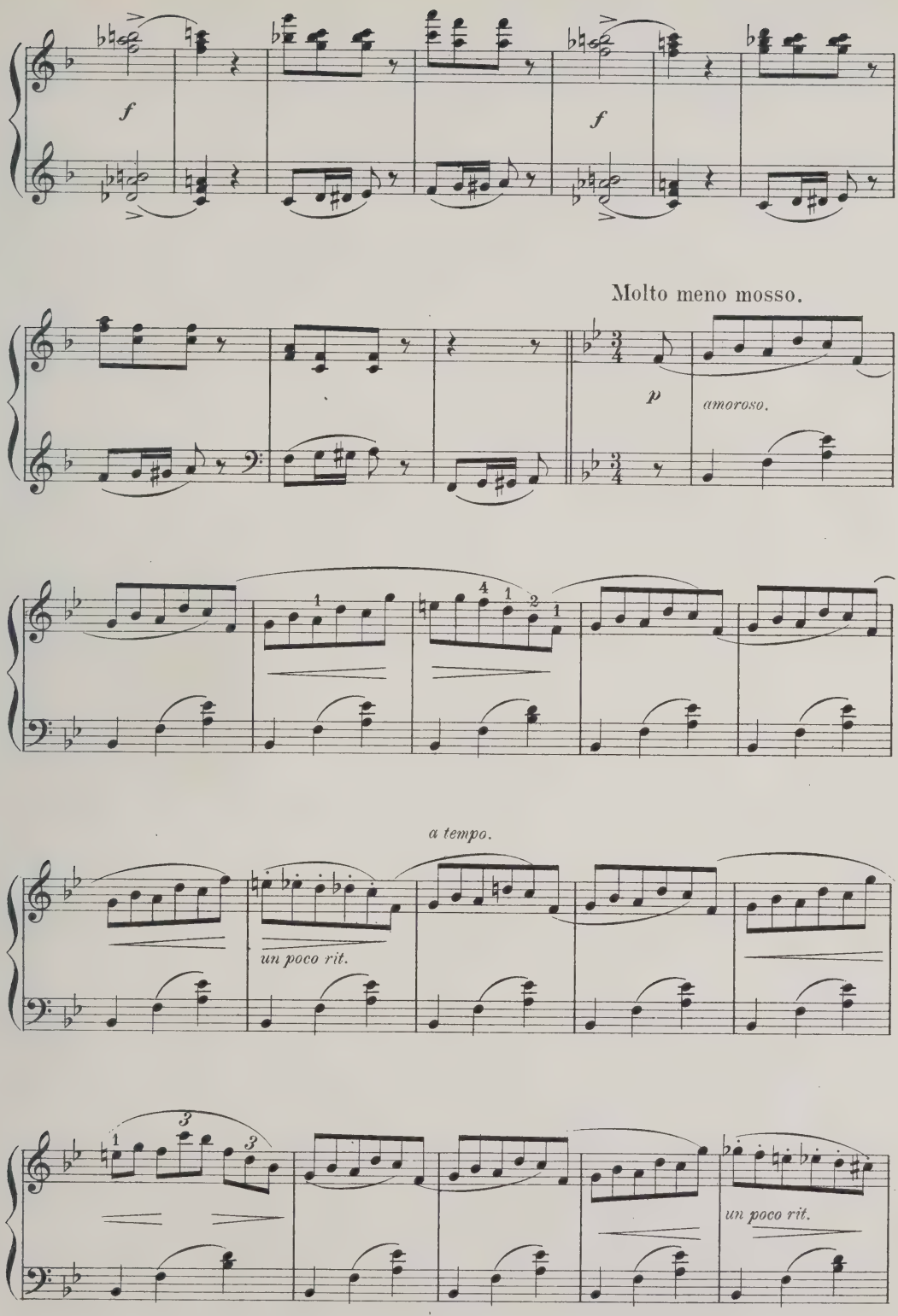


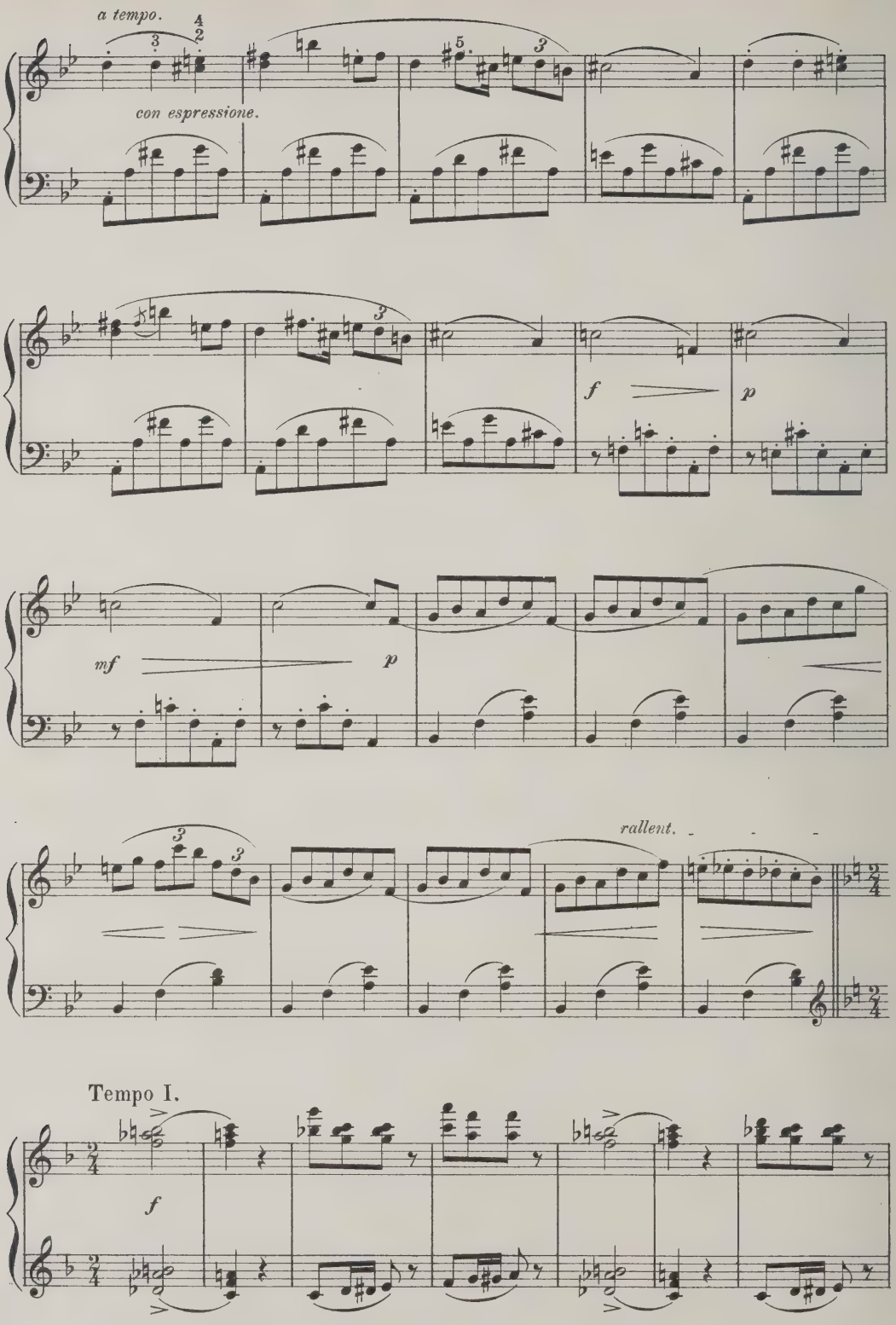

cresc.
Ped.
rit.
p
a tempo
dim.
legato
pp

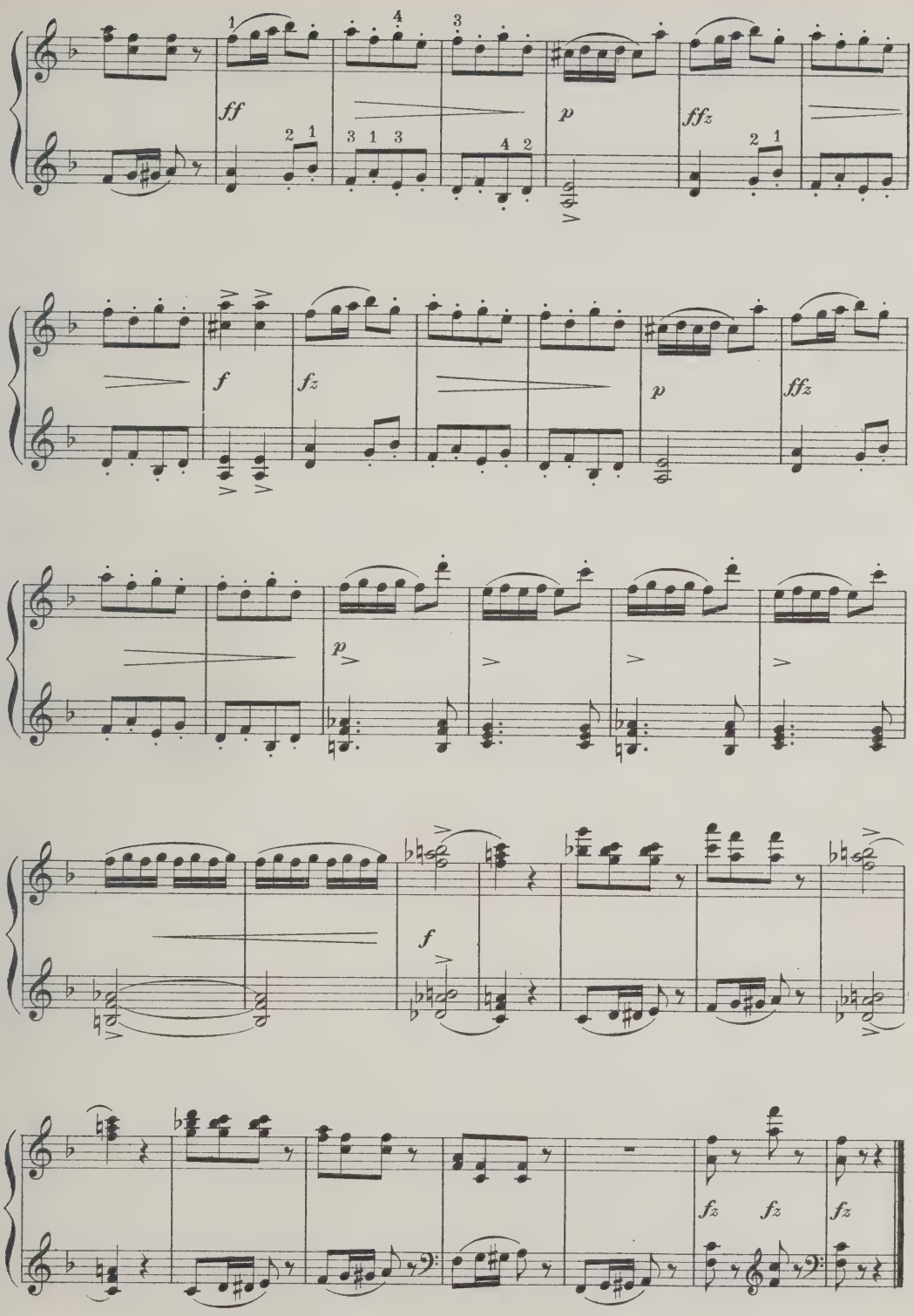
Harlequin and Columbine.

R. KLEINMICHEL,
Op. 44. №6.



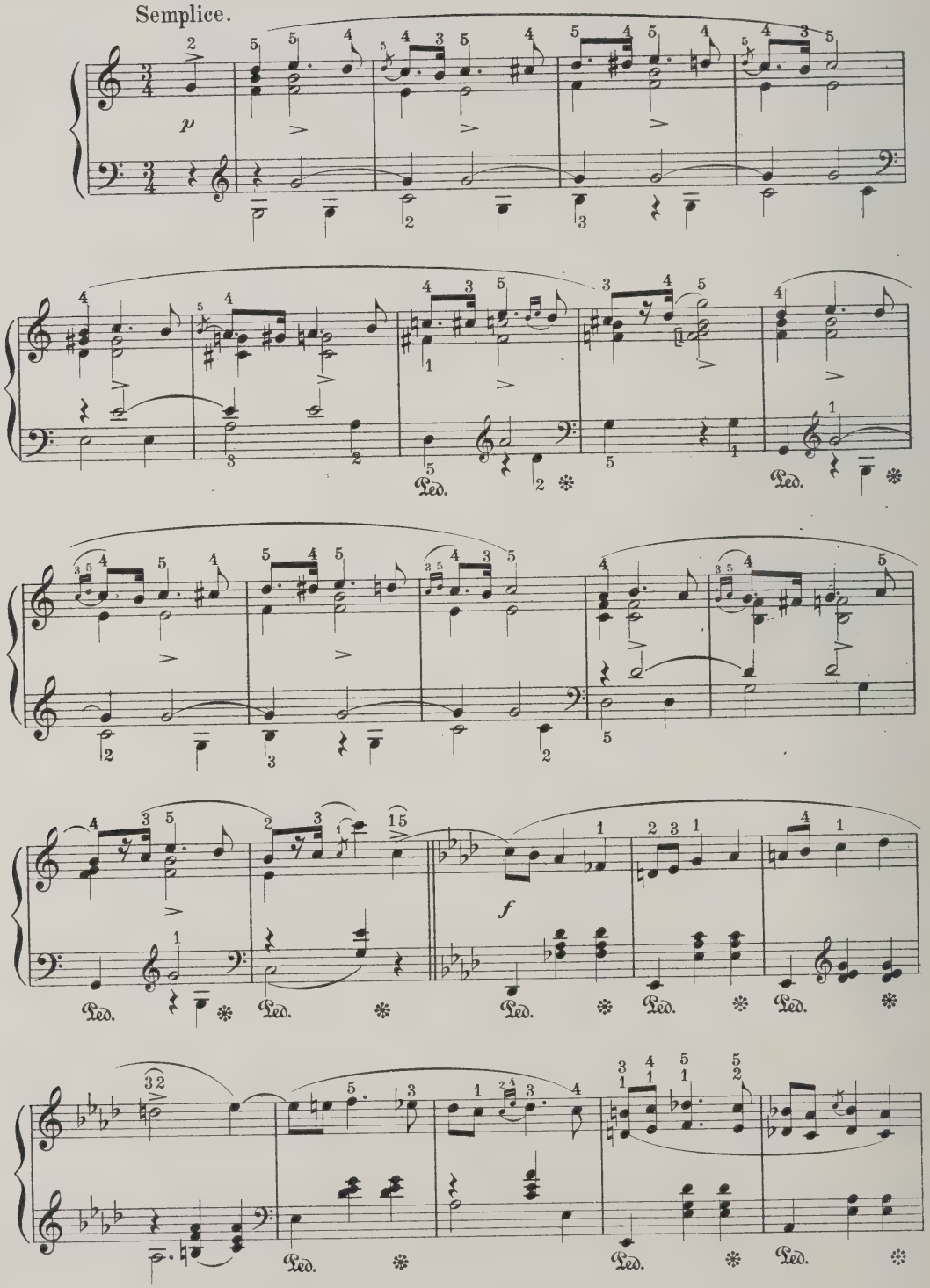

f
f
Molto meno mosso.
p
amoroso.
a tempo.
un poco rit.
un poco rit.

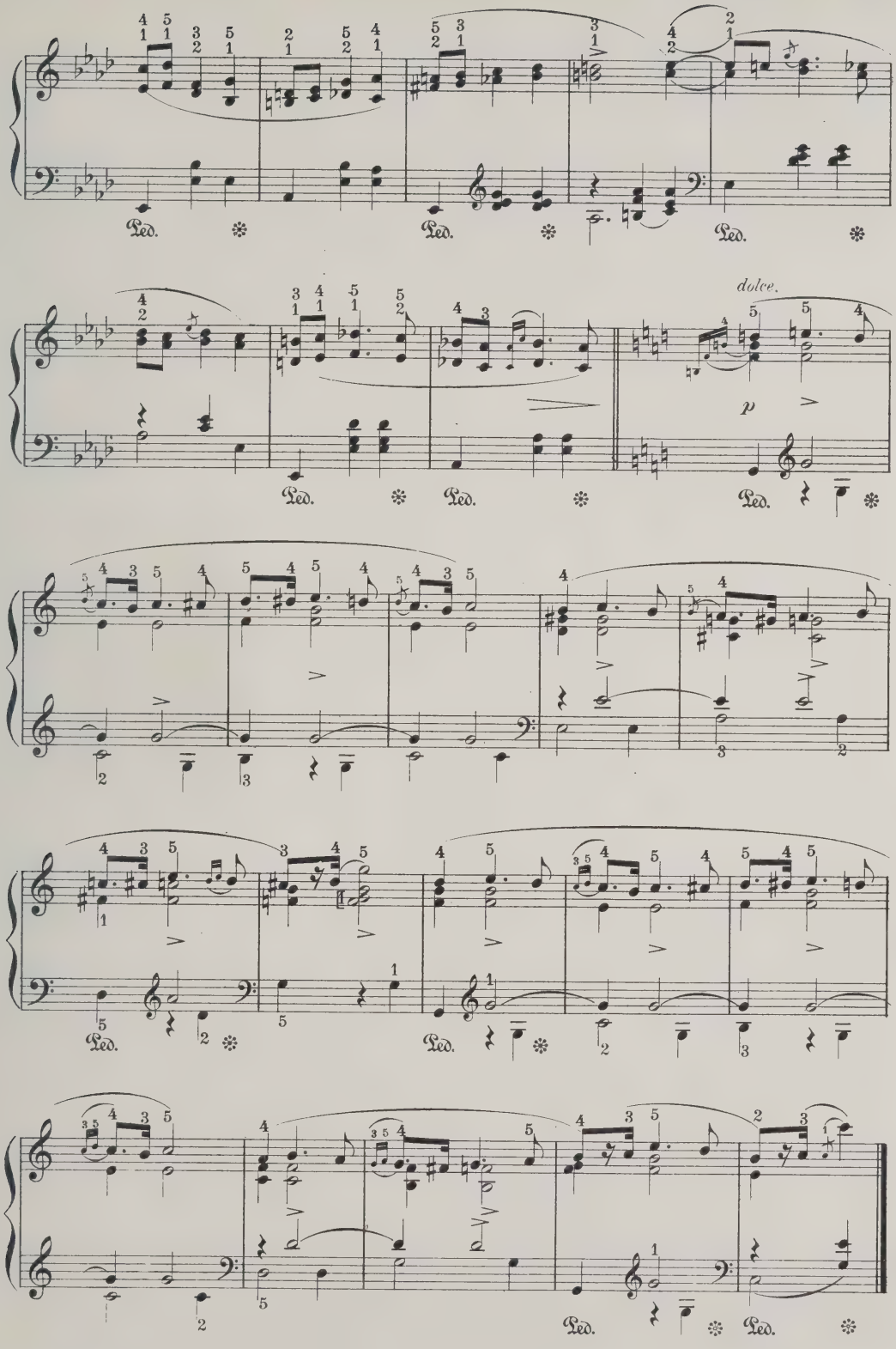

a tempo.
con espressione.
f
p
mf
p
rallent.
Tempo I.
f


ff
p
ffz
f
fz
p
ffz
p
f
fz
fz
fz

Mazurka.

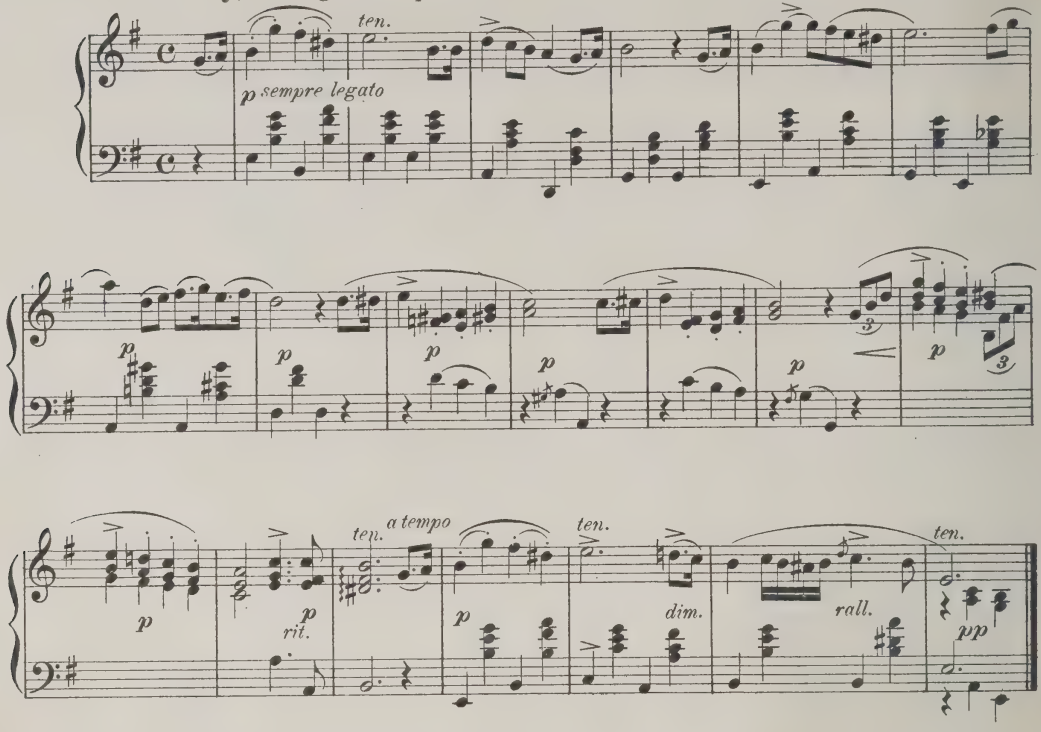
F. CHOPIN, Op. 33. № 3.




dolce.
p
Ped.

Chansonnette.

Slowly, with great expression. CLEMENS SEIDEL, Op. 2. No 4.



EDITOR'S NOTE ON HAYDN'S "GRAVE E CANTABILE."

This composition was written by Joseph Haydn in the year 1785, and forms one of a group of seven Adagios, written for the church service upon the Saviour's Last Words. Haydn writes about it in 1801 as follows:

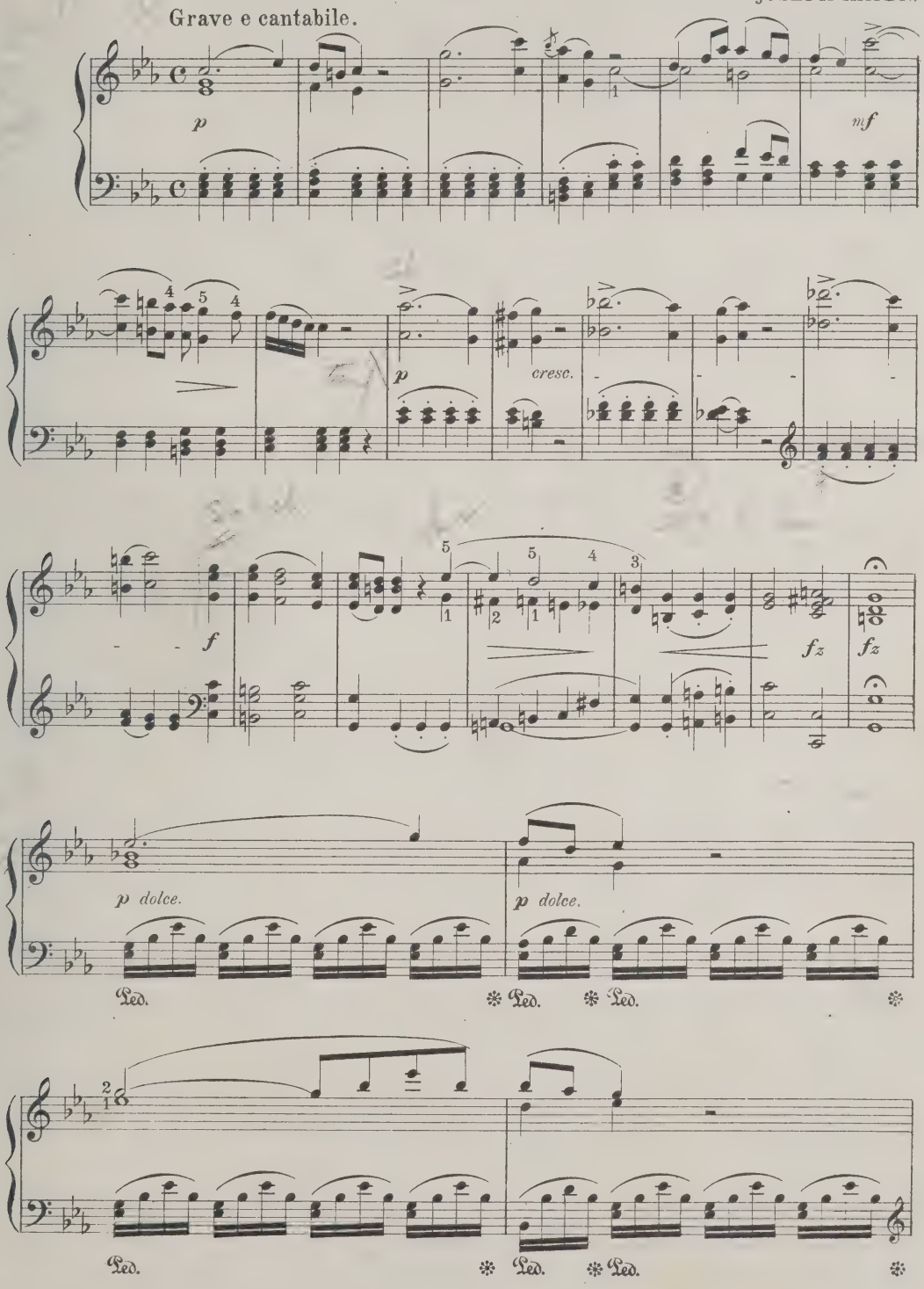
"About fifteen years ago I was requested by a high ecclesiastic in Cadiz to write an instrumental composition on the seven words spoken by the Saviour upon the cross. It was customary during Lent to perform an oratorio in the cathedral, the effect of which was greatly enhanced by the following auxiliaries. The walls, windows, and pillars of the church were draped with black cloth, and but one central lamp lit up the mysterious darkness. At noon all the doors were closed and after a suitable musical prelude the bishop ascended the pulpit and spoke one of the seven words drawing a lesson from it. Then he descended and knelt before the altar in silence during which the music was resumed. This ceremony was repeated for each of the seven words, the orchestra alternating with each discourse. It was no easy task to write for this service seven Adagios, each of ten minutes' duration, without wearying the congregation."

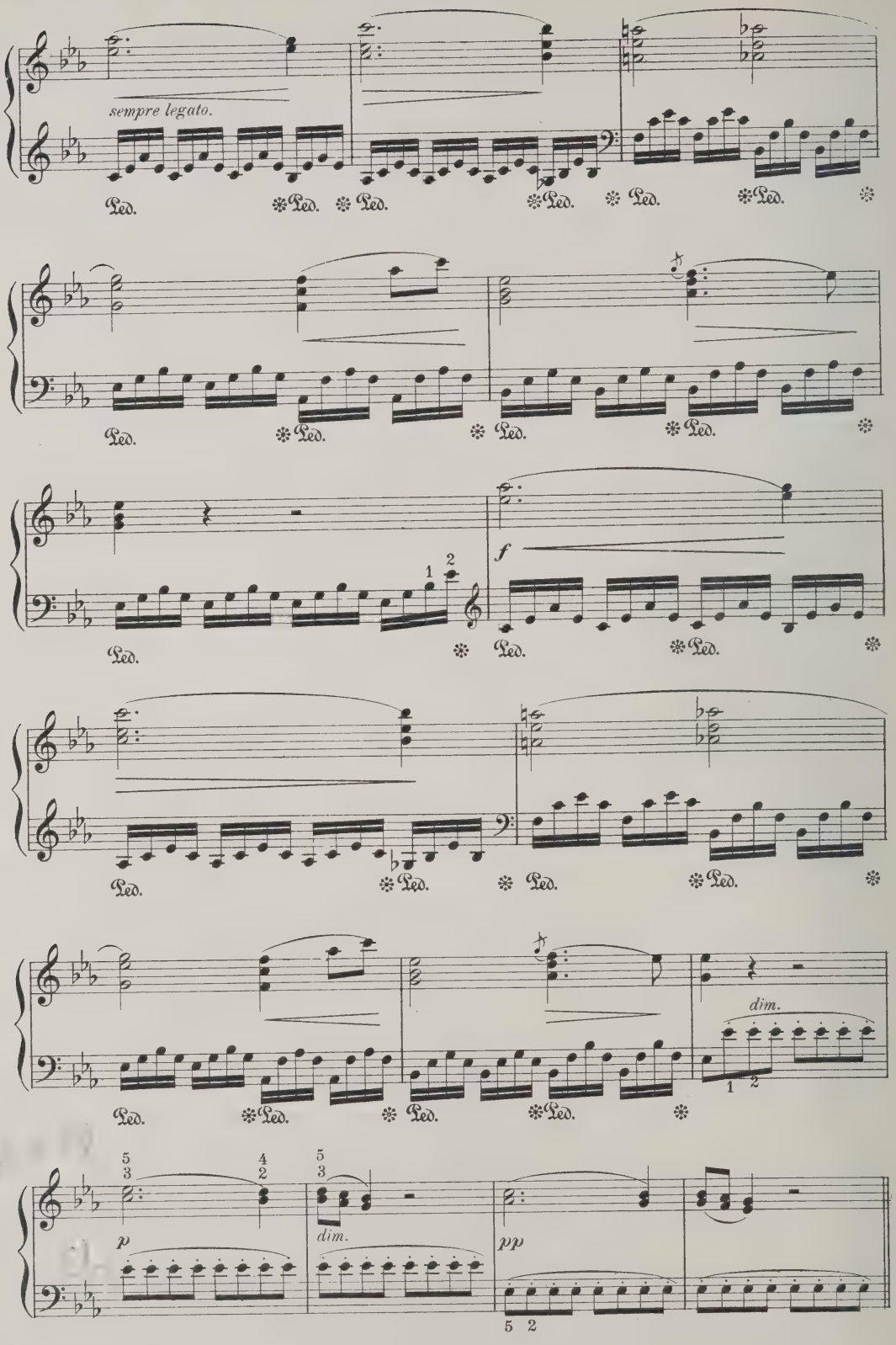
To this instrumental composition Haydn added in later years vocal parts, and enriched the orchestration. It is interesting to trace in some phrases of the accompanying selection a foreshadowing of the famous Austrian Hymn.

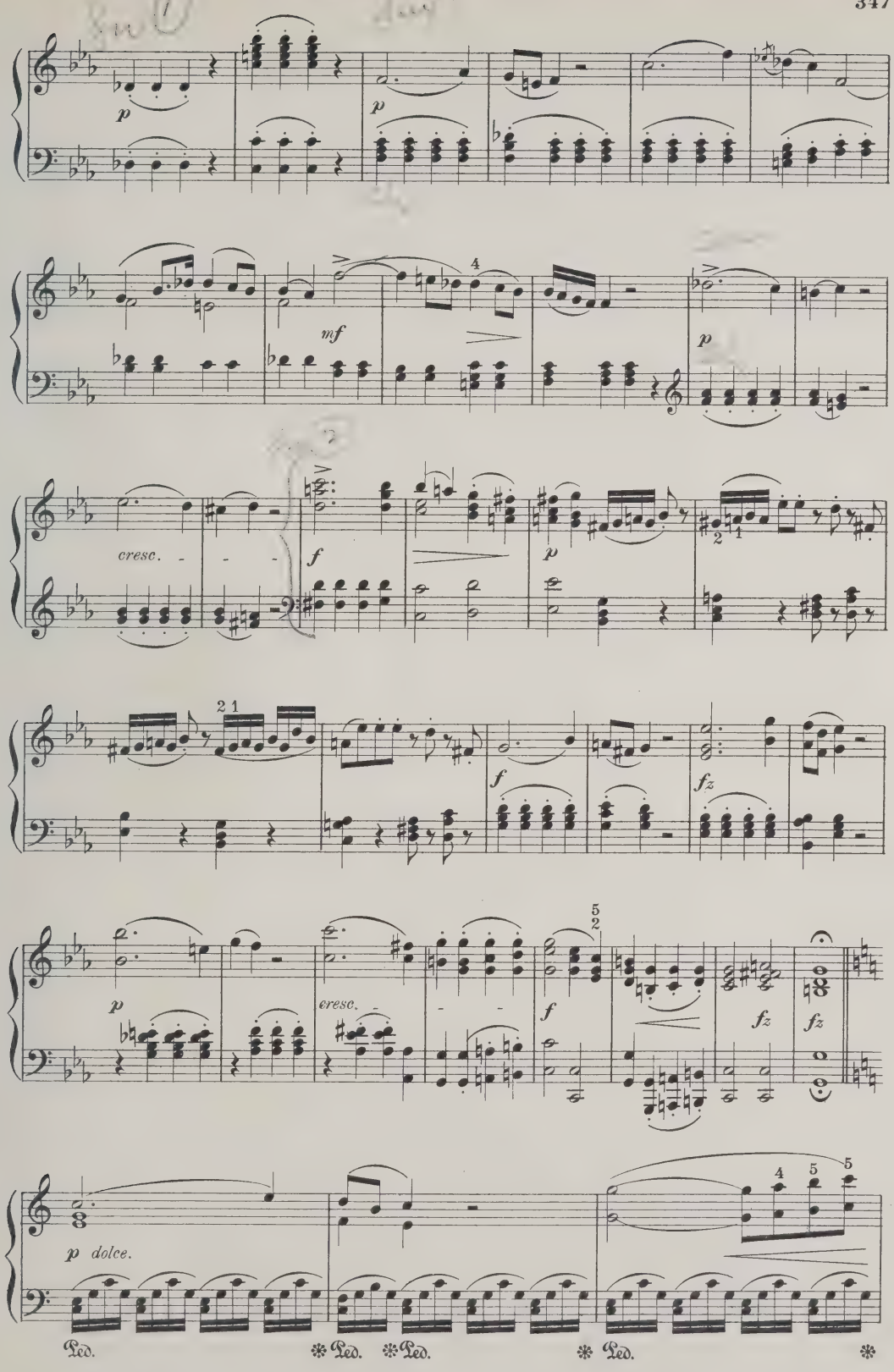
Grave e Cantabile.

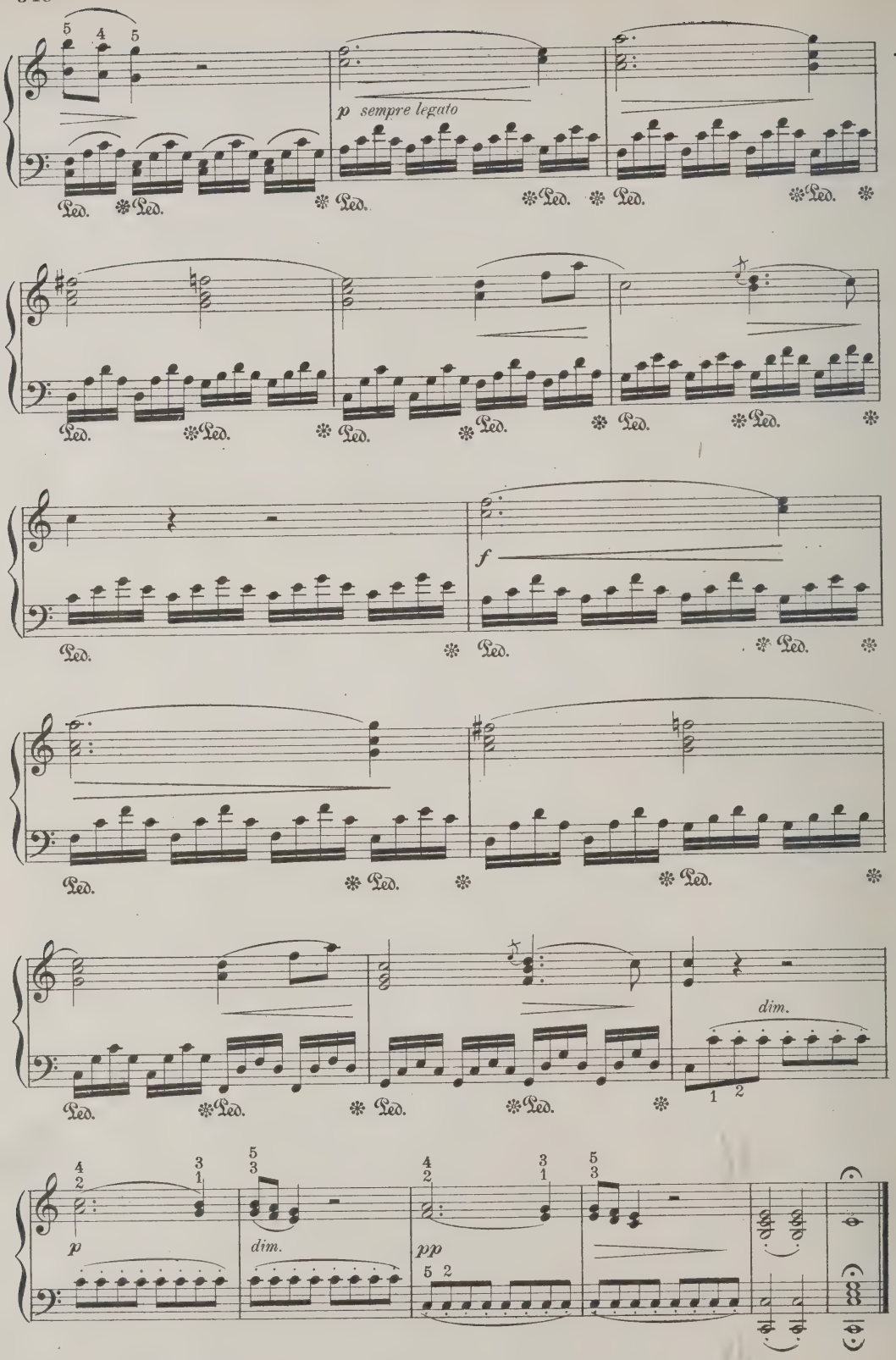
from the Saviour's Last Words.

JOSEPH HAYDN.




sempre legato.
Ped.
f
dim.
p
dim.
pp

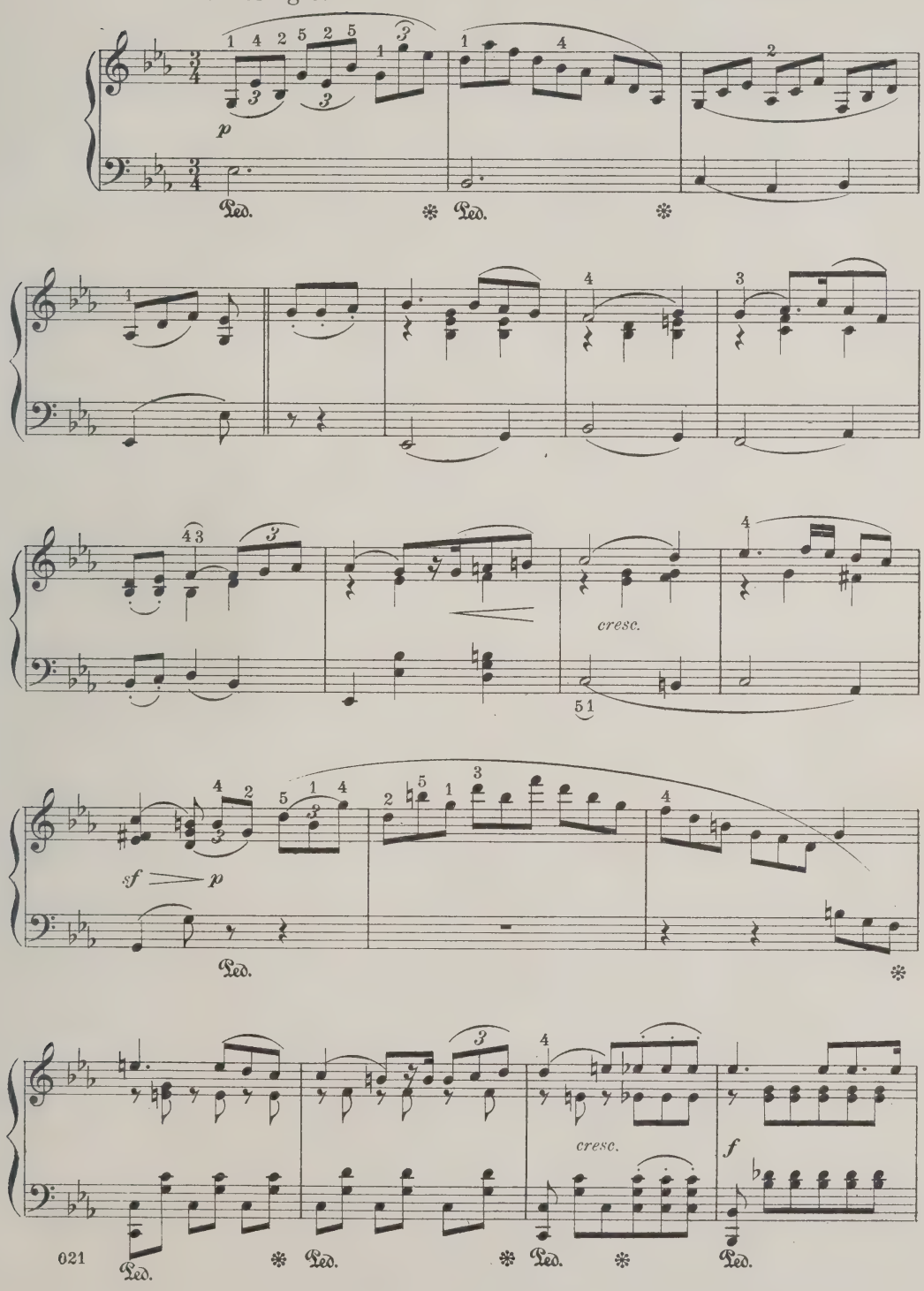

p
p
mf
4
p
cresc.
f
p
2 1
2 1
f
fz
p
cresc.
5 2
f
fz
fz
p dolce.
4 5 5
Ped. * Ped. * Ped. * Ped. *

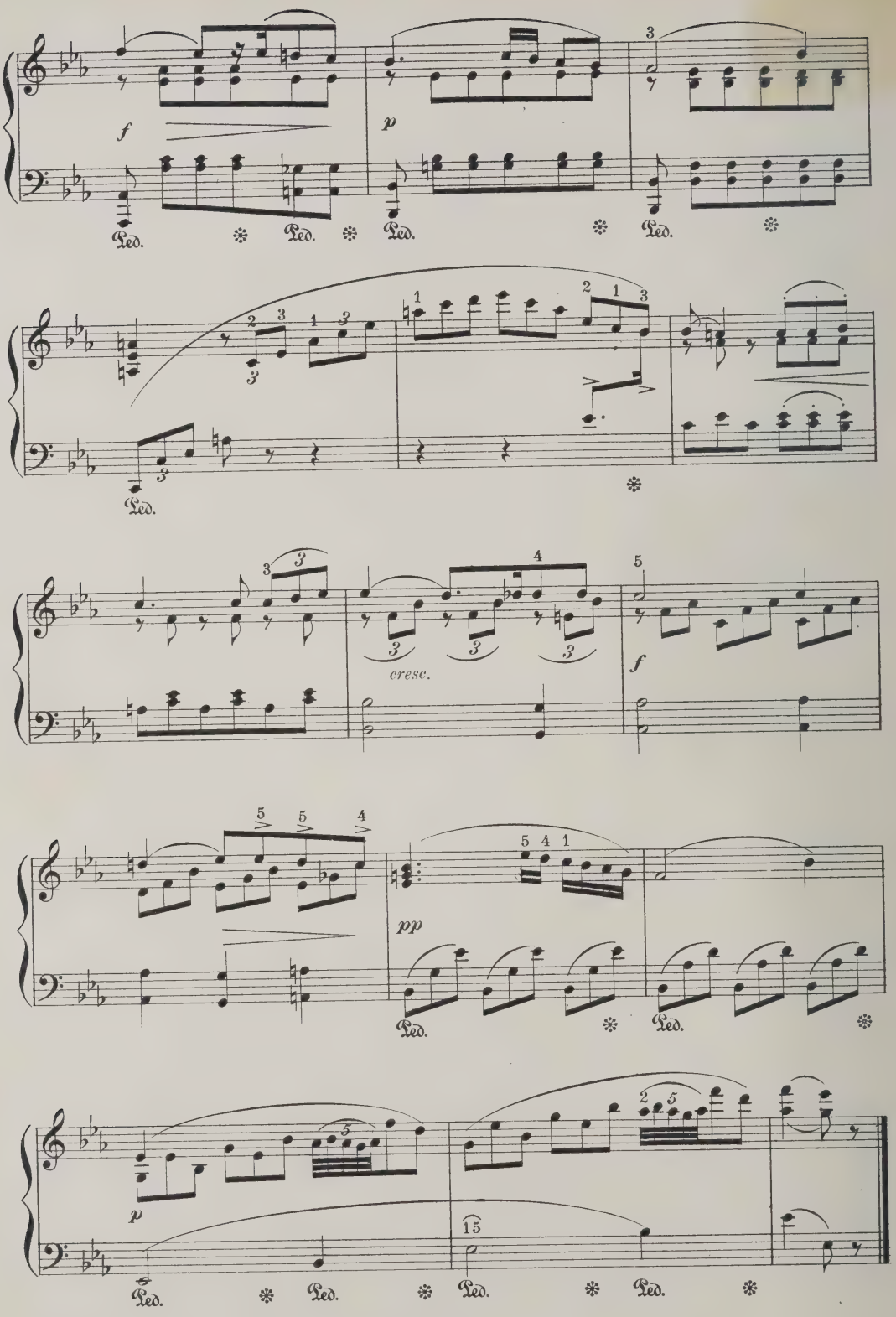

p sempre legato
f
dim.
dim.
pp

Invocation to Hope.

L.v. BEETHOVEN, Op. 32.

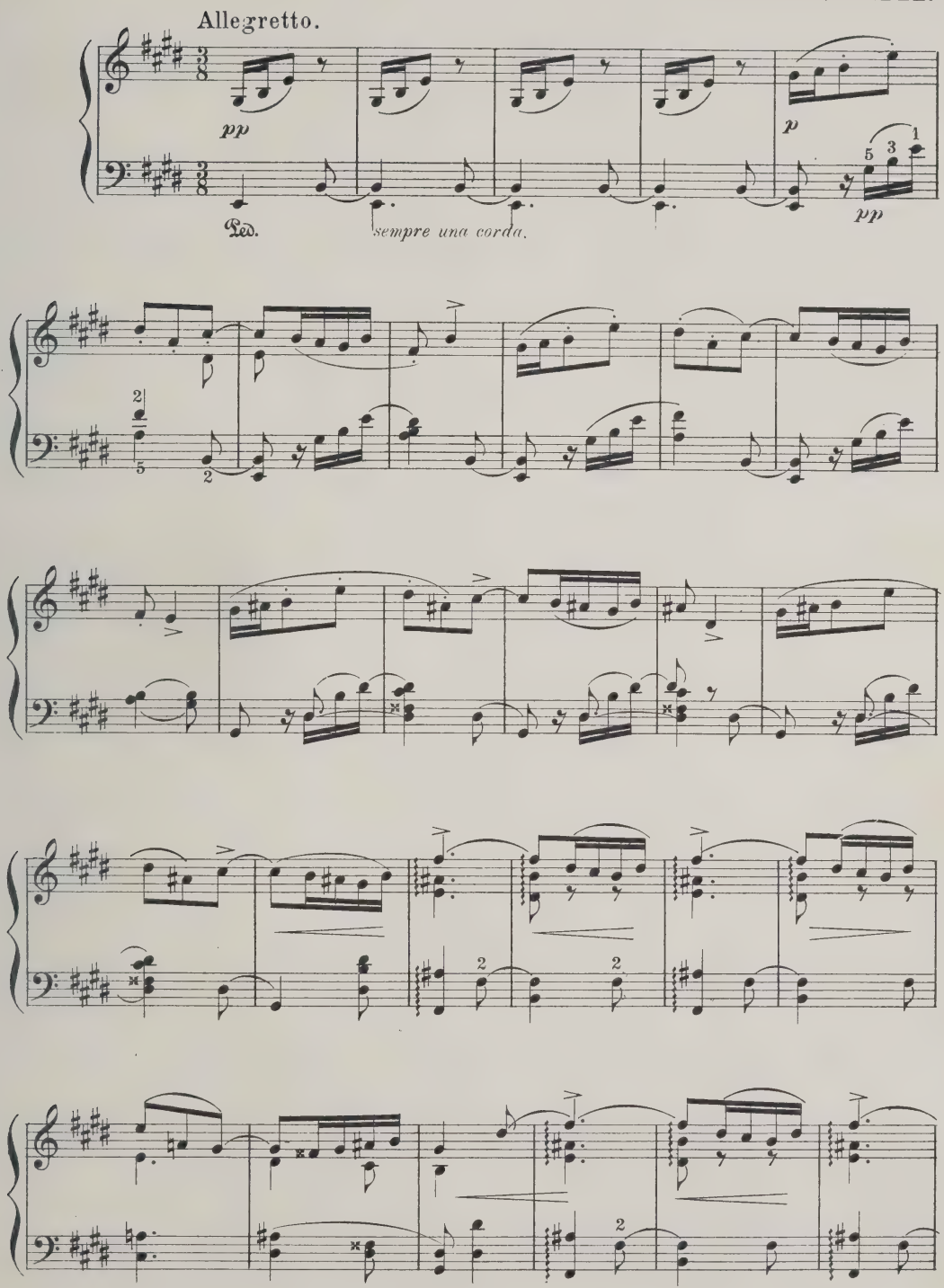
Poco Adagio.

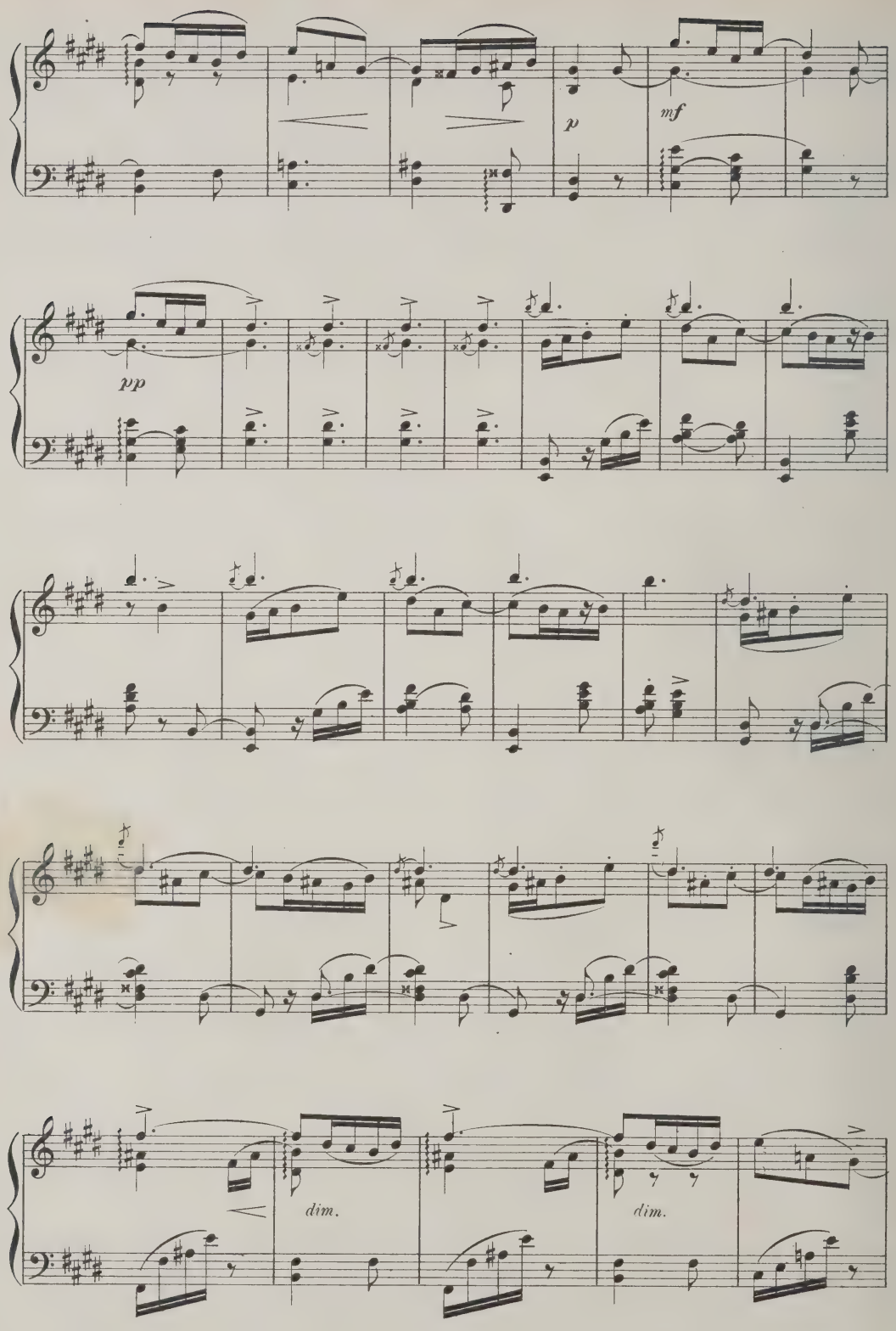


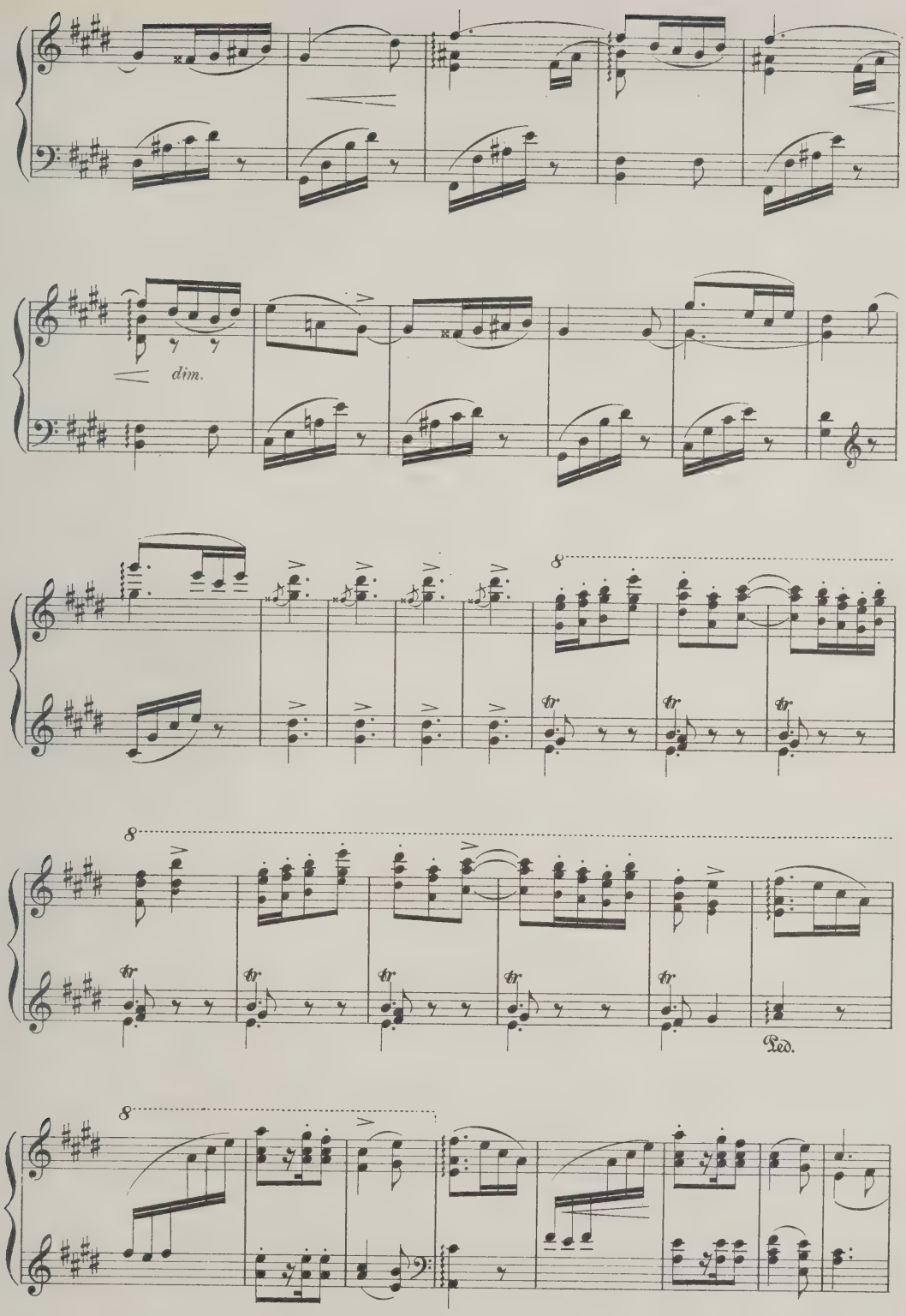

f
p
Ped.
cresc.
pp
15

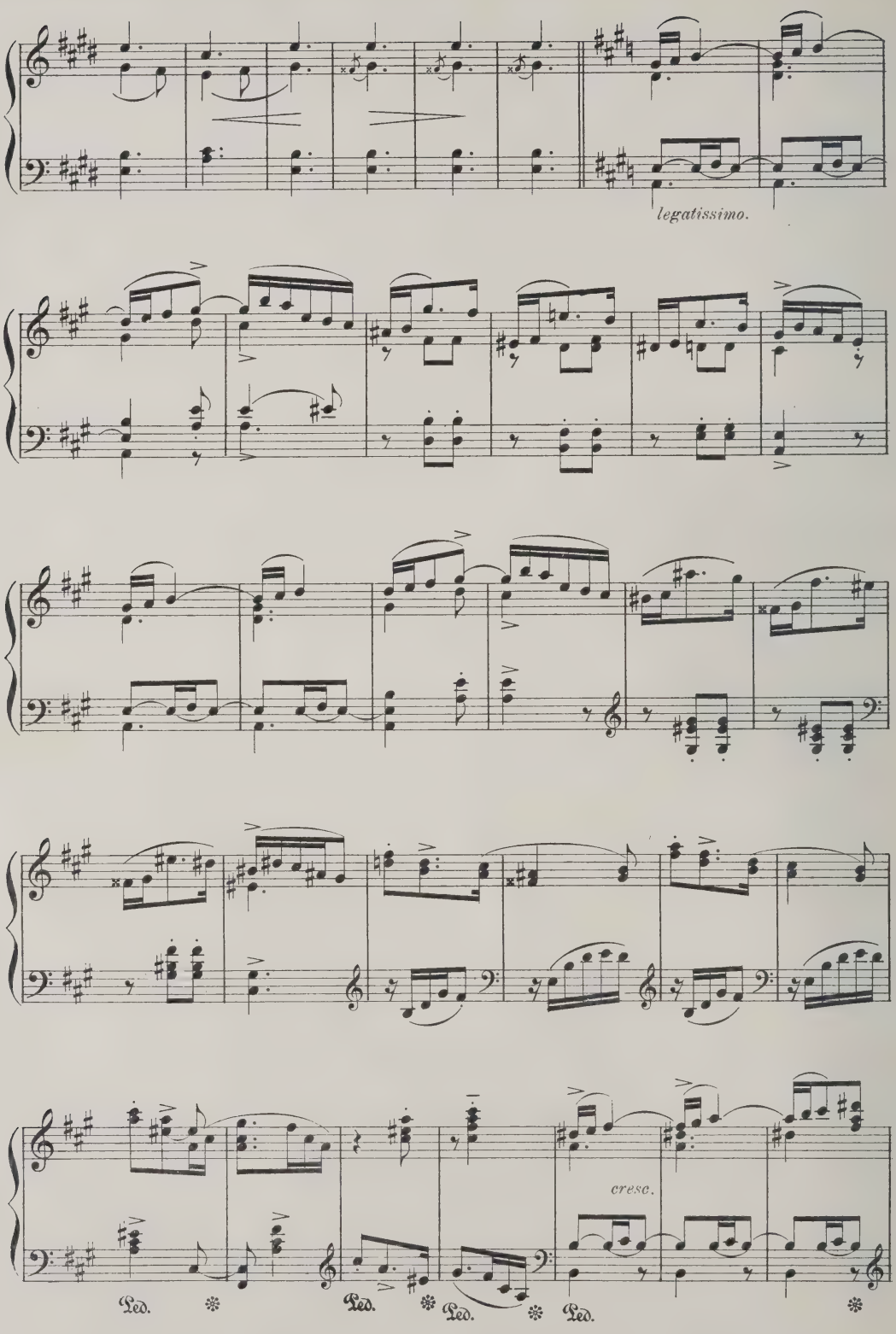
Slumber Song.

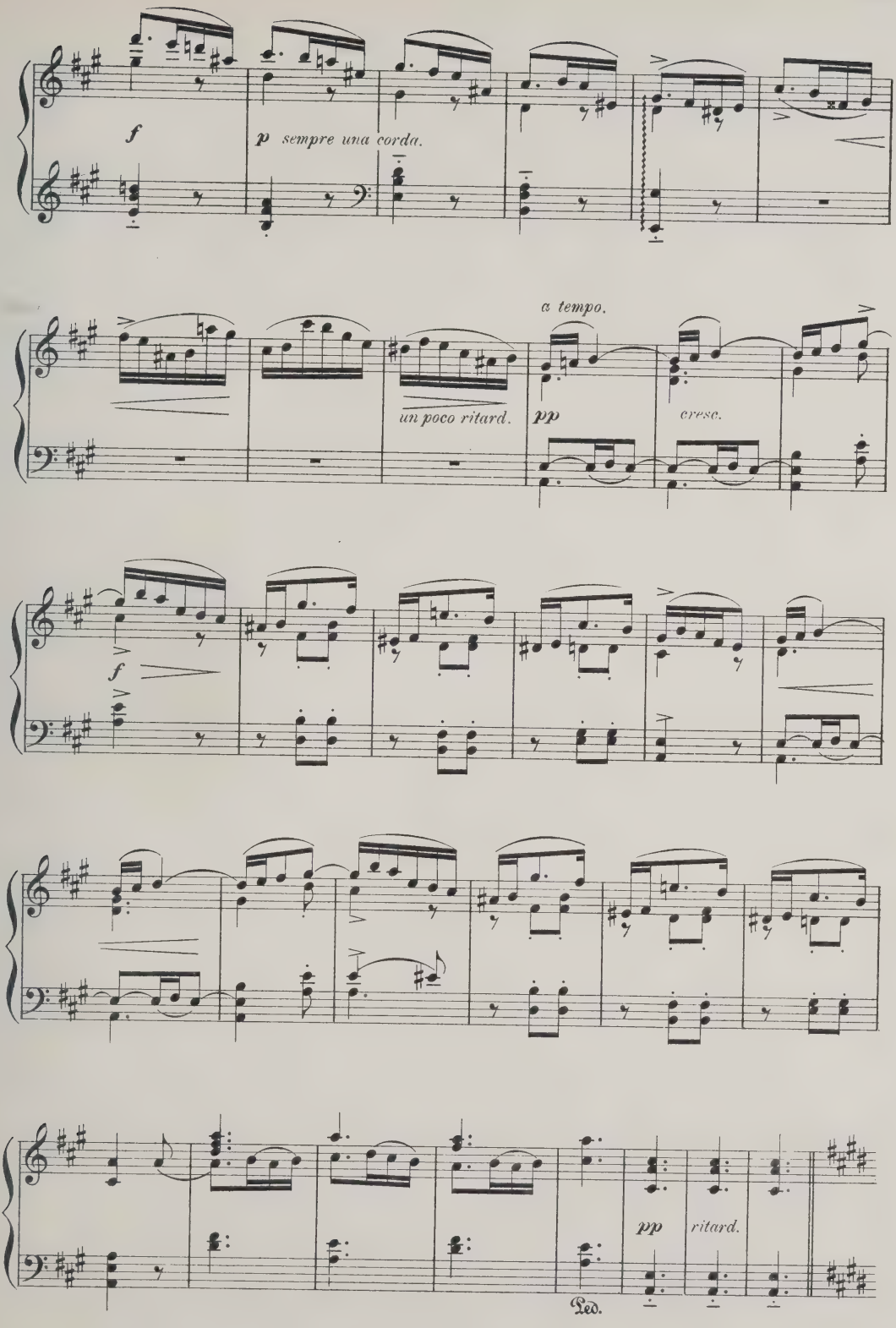
Fr. BENDEL.

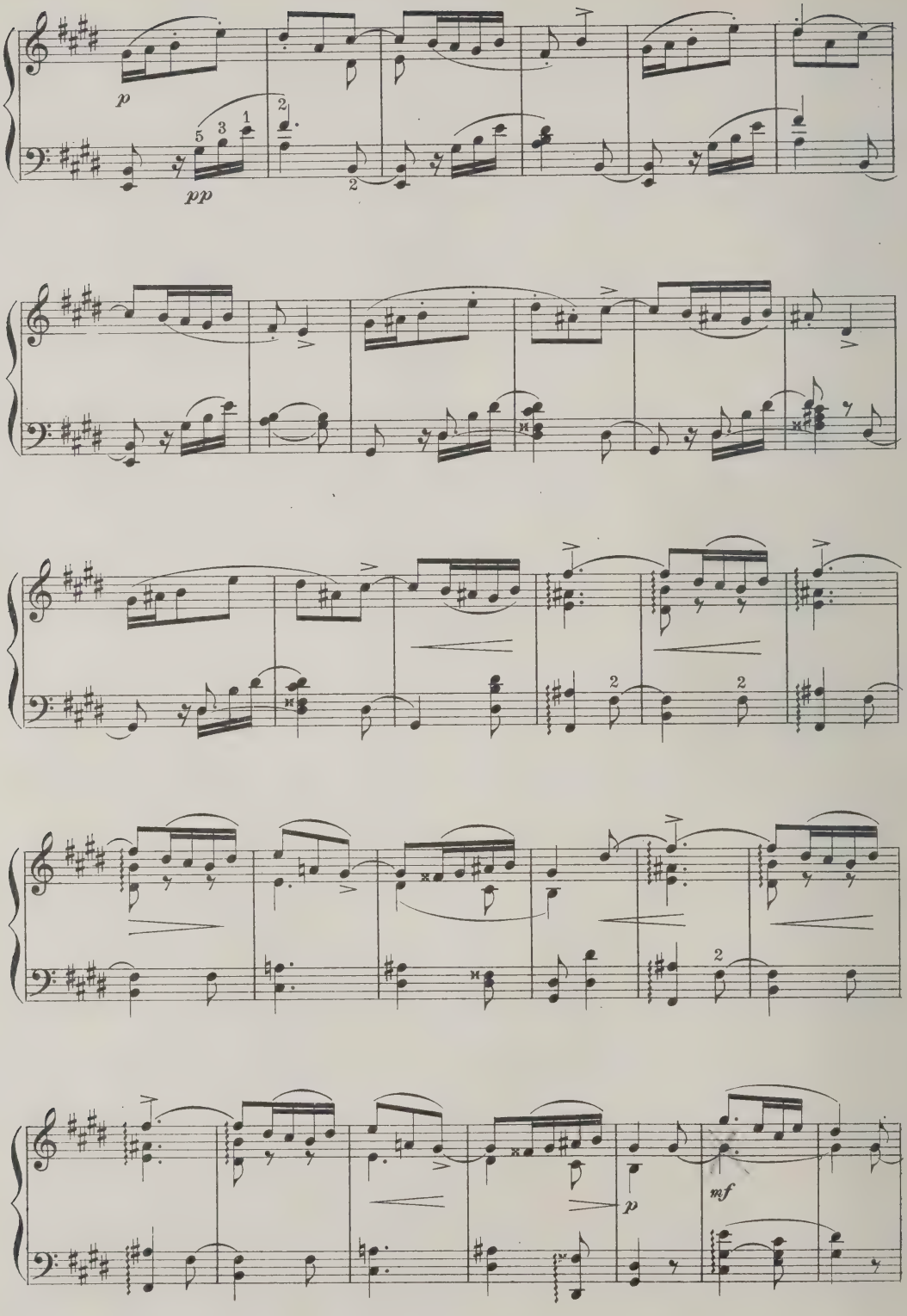


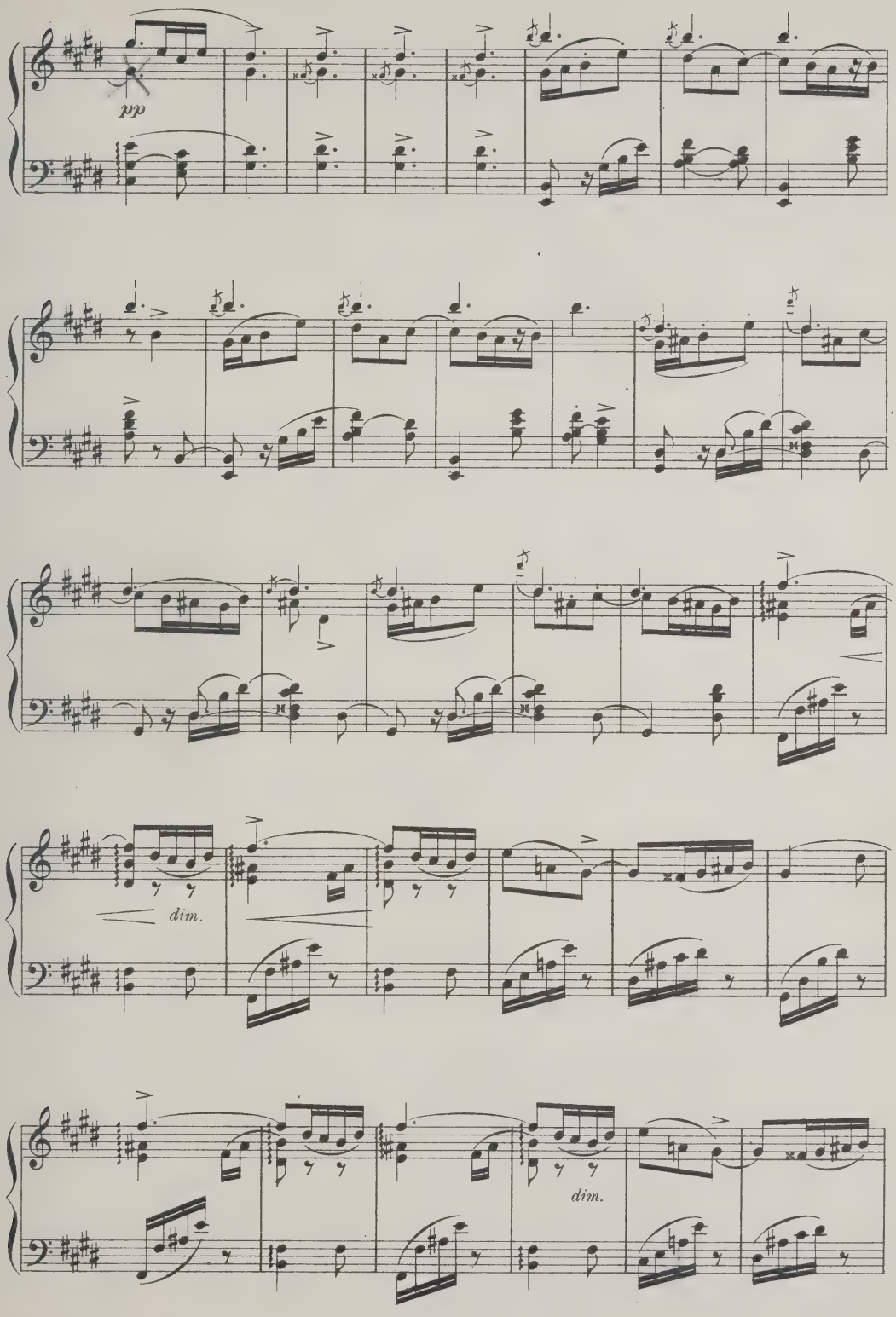

p
mf
pp
dim.
dim.

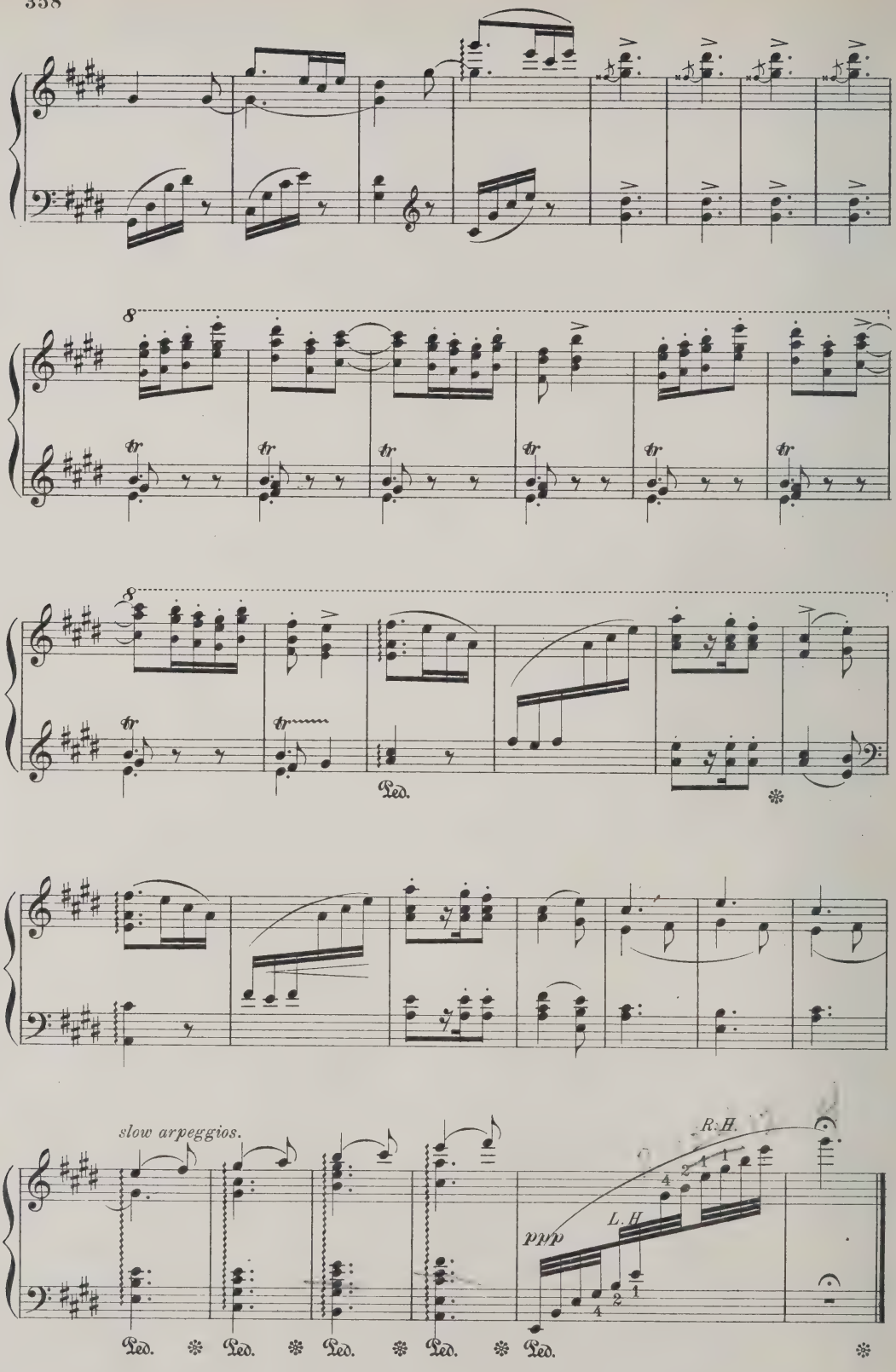

dim.
8
tr
Ped.


legatissimo.
cresc.
Ped.
Ped.
Ped.
Ped.


f
p sempre una corda.
a tempo.
un poco ritard.
pp
cresc.
f
pp
ritard.
Ped.


p
pp
mf
p

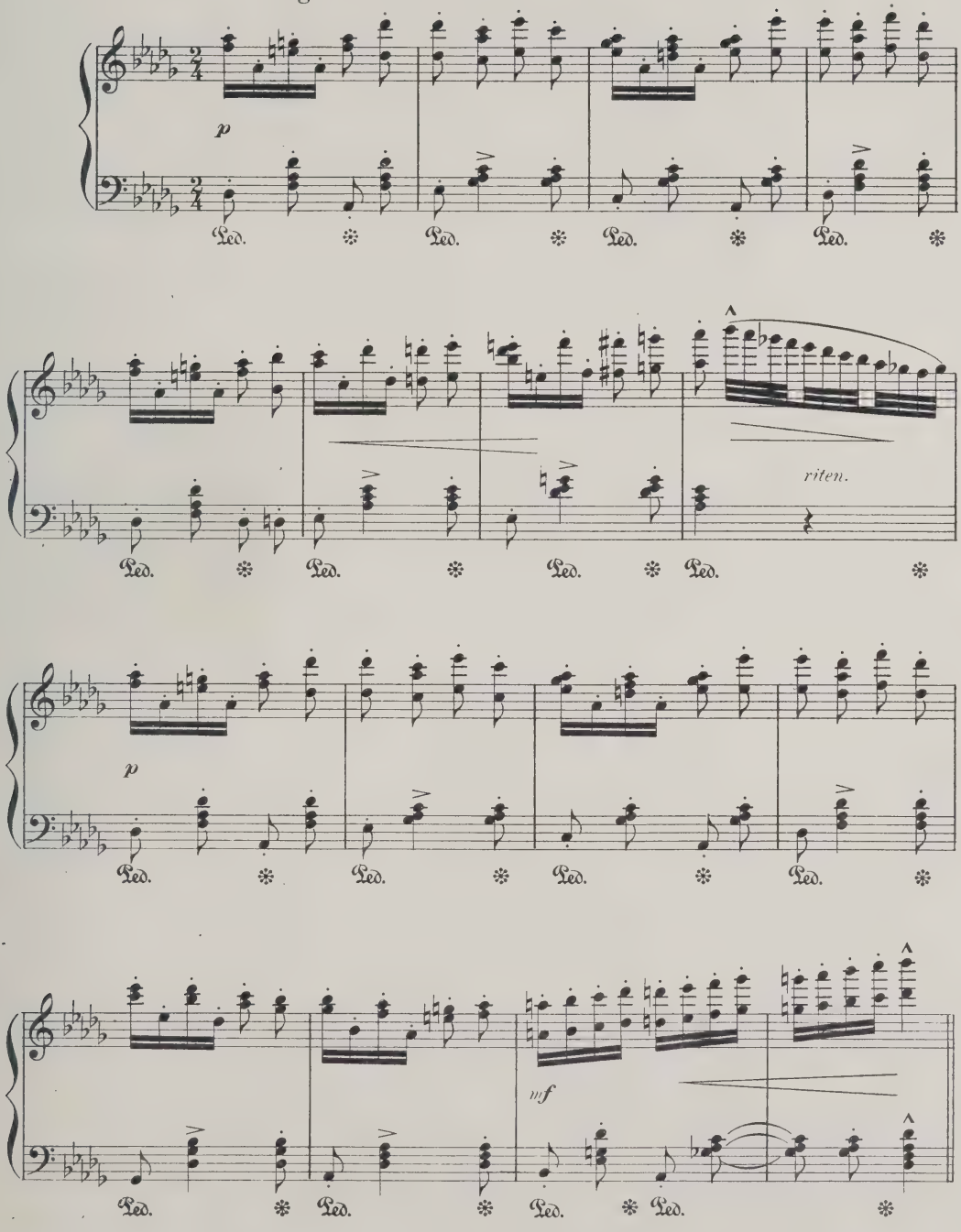

pp
dim.
dim.

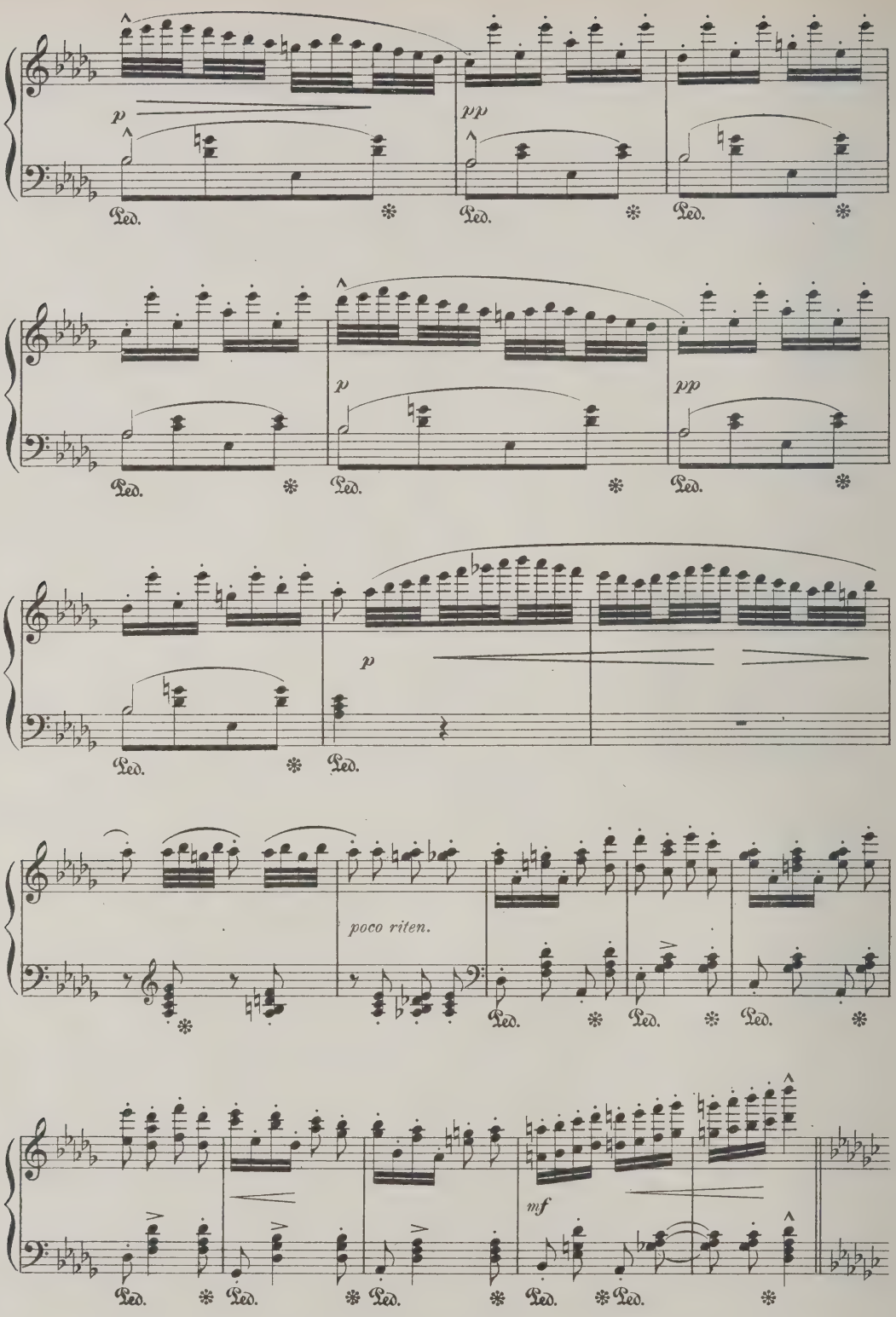

8
tr
Ped.
slow arpeggios.
R.H.
L.H
pp
Ped.

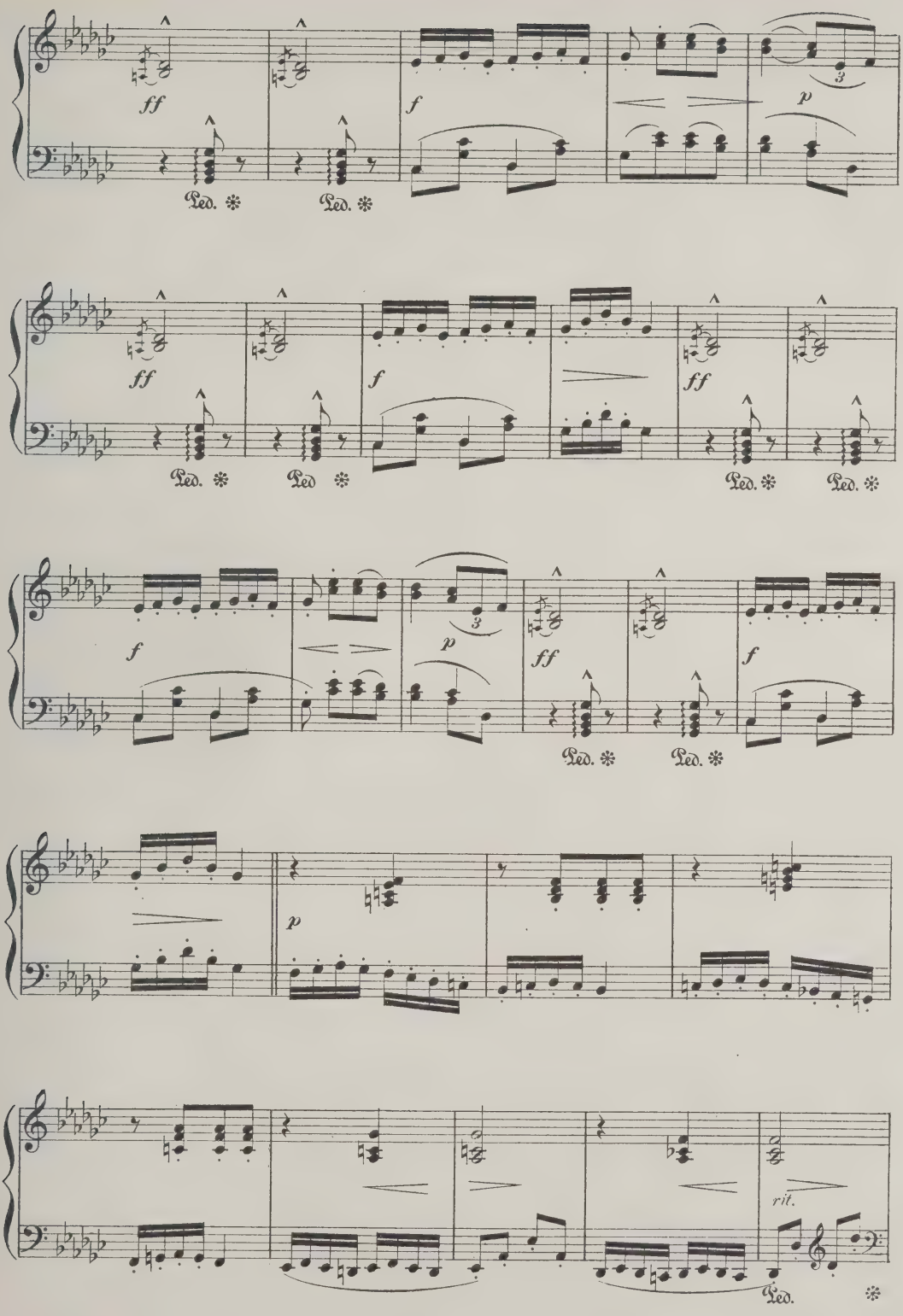
Le Carrillon.

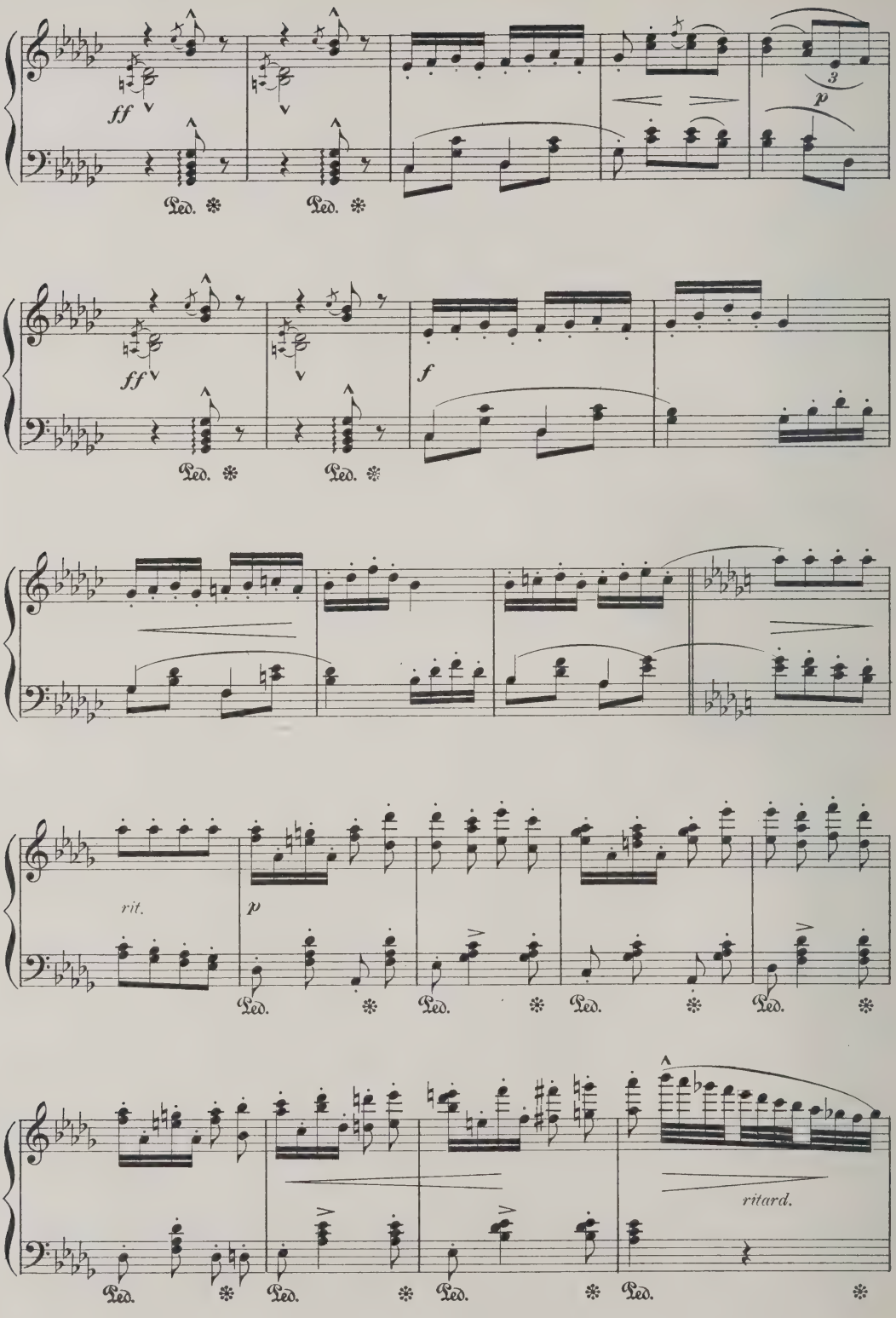
FRITZ SPINDLER.

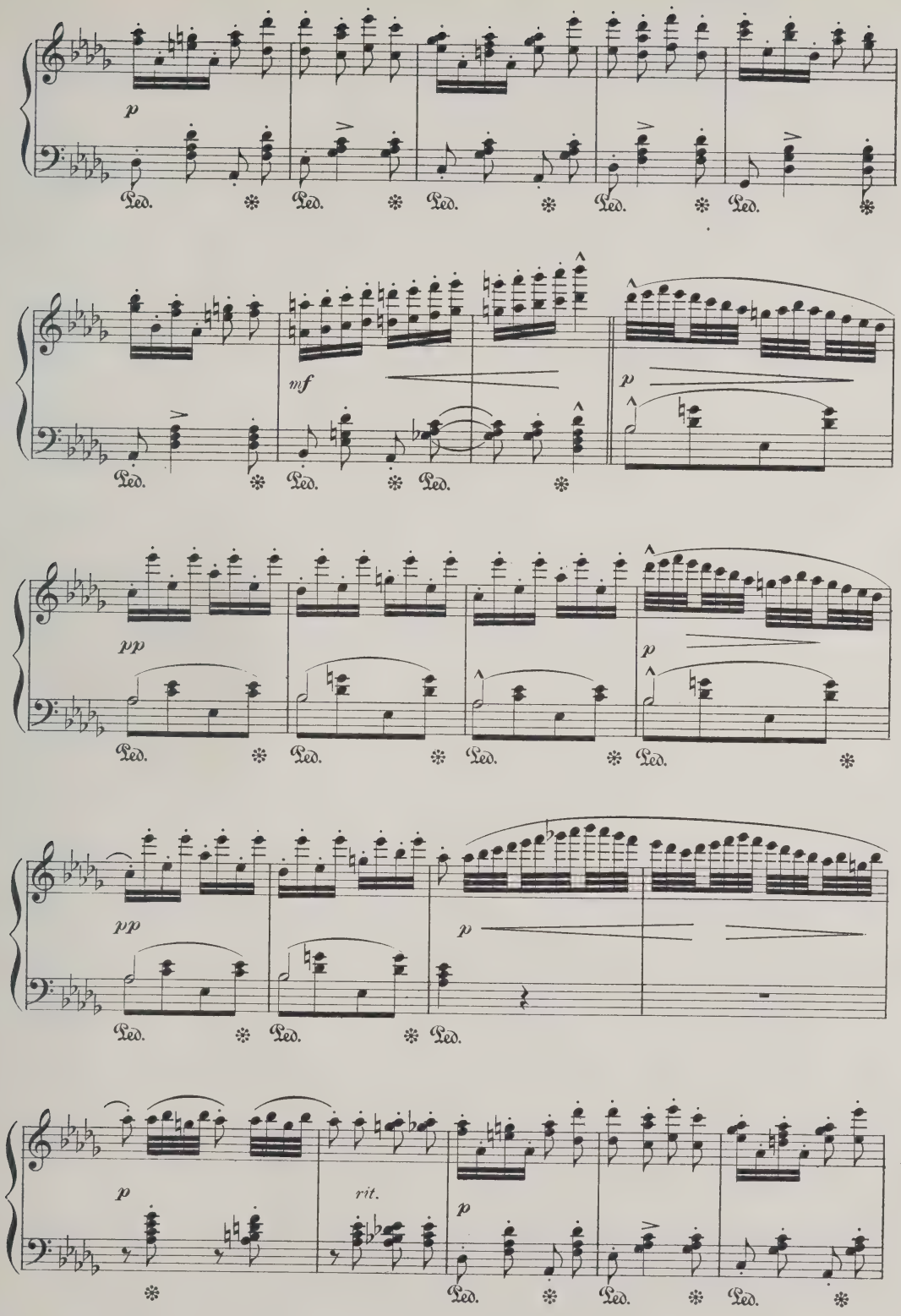
Con moto grazioso. (♩=80)

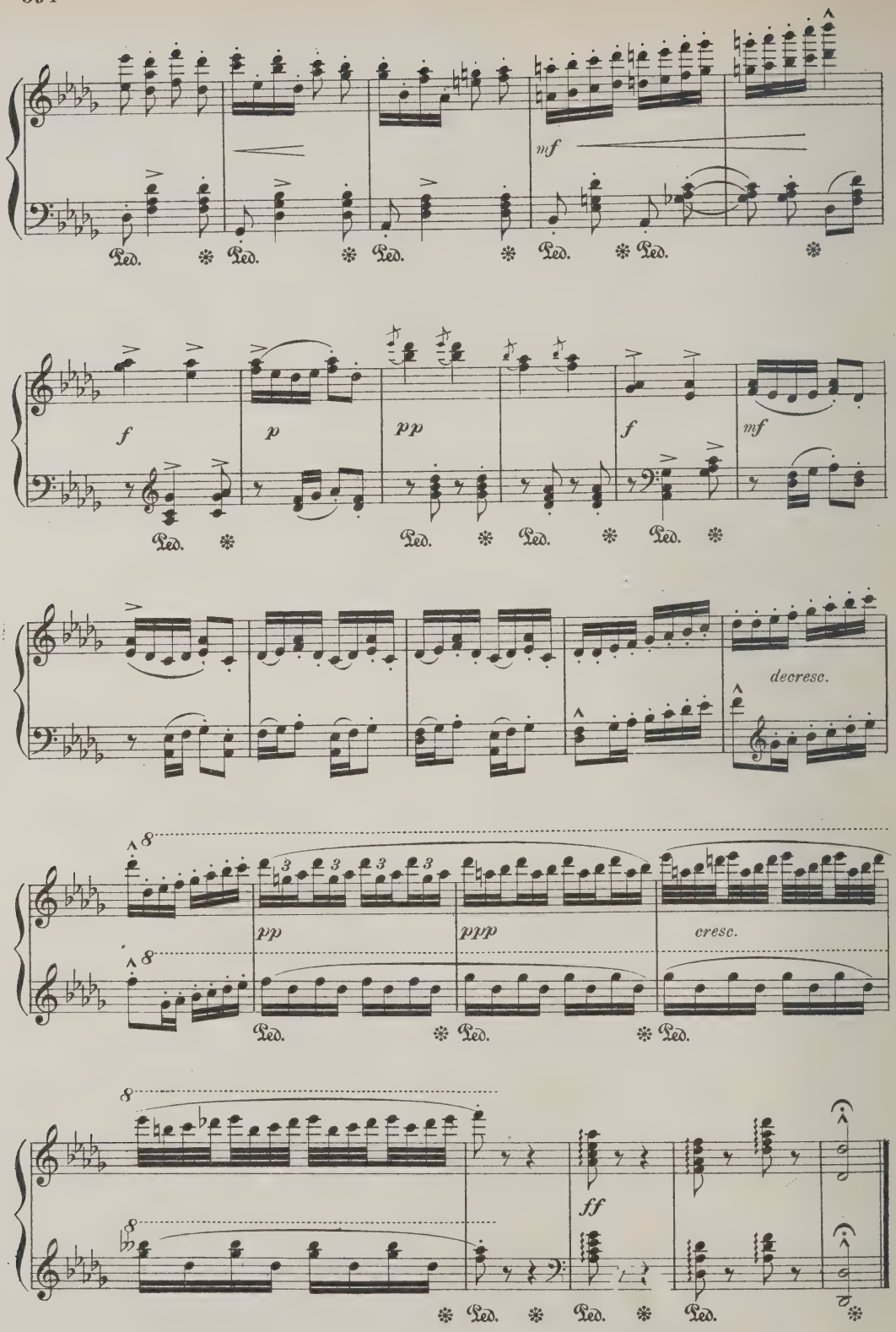



p
pp
Ped.
p
pp
Ped.
p
Ped.
poco riten.
Ped.
mf
Ped.


ff
f
p
Ped.
rit.


ff
Ped.
p
f
rit.
ritard.


p
Ped.
mf
p
pp
rit.


mf
Ped.
f
p
pp
f
mf
decresc.
8
pp
ppp
cresc.
ff

Respectfully W W Eilhardt

WILLIAM WALLACE GILCHRIST

WM. WALLACE GILCHRIST was born Jan. 8, 1846, in Jersey City, N. J. His father was a Canadian of Scottish extraction, and his mother an American descended from Puritan stock. Both the parents had good musical taste, and their son's first musical inclinations were developed in the home circle.

The family moved to Philadelphia when Gilchrist was nine years old, and there he attended school until the outbreak of the war, at which time the business of Mr. Gilchrist, senior, was ruined, and the son was obliged to work. The possession of a good voice enabled him to sing in choirs and choruses, first as soprano and then, as it developed into a smooth, flexible baritone, he sang the principal parts in the oratorios of the Handel and Haydn Society, where his first real musical life began.

At the age of nineteen he began to study organ, voice, and theory with Prof. H. A. Clarke, gradually concentrating on the latter. At the age of twenty-five he spent one year in Cincinnati as organist and teacher, returning to Philadelphia to take the post of choir-master at St. Clement's Protestant Episcopal Church. Since that time he has organized and conducted many choral organizations, and is now conductor of the Mendelssohn Club, Tuesday Club of Wilmington, and Philadelphia Symphony Society, the latter being an amateur orchestra of over fifty players, whose labors are devoted to the best class of work. He has done a great deal of choir work, mostly in the Episcopal Church, from which, however, he has now definitely retired.

He is best known as a composer. His first success was in taking both of the prizes offered by the Abt Society of Philadelphia for best choruses for male voices; this was in 1878. Afterwards, in 1881, he took the three prizes offered by the Mendelssohn Glee Club of New York, for choruses of male voices. In 1884 he took the prize of $1,000 offered by the Cincinnati Festival Association, the judges of which were Saint-Saëns, Reinicke, and Theodore Thomas. This work was an elaborate setting of the *Forty-sixth Psalm*, and was very enthusiastically received. He afterwards made alterations in it, and it was brought out at the Philadelphia Festival in 1885 with great success.

His choral works are as follows: —

An Easter Idyll. For double chorus, soli, orchestra, and organ.

Forty-sixth Psalm. Chorus, solo, orchestra, and organ.

One Hundred and Third Psalm. Chorus, solo, orchestra, and organ.

Ninetieth Psalm. Chorus, solo, orchestra, and organ.

Fifth Psalm. Chorus, solo, orchestra, and organ.

Prayer and Praise. Cantata. Chorus, soprano solo, orchestra, and organ.

De Profundis. Cantata. Chorus, soprano solo, orchestra, and organ.

The Rose. Cantata. Alto solo, chorus, orchestra.

Ode to the Sun. Male voices, four-hand piano accompaniment.

ORCHESTRAL.

Symphony. In C.

Suite. Piano and orchestra.

CHAMBER MUSIC.

Nonet. For piano, strings, and wind.

Quintet. For piano and strings.

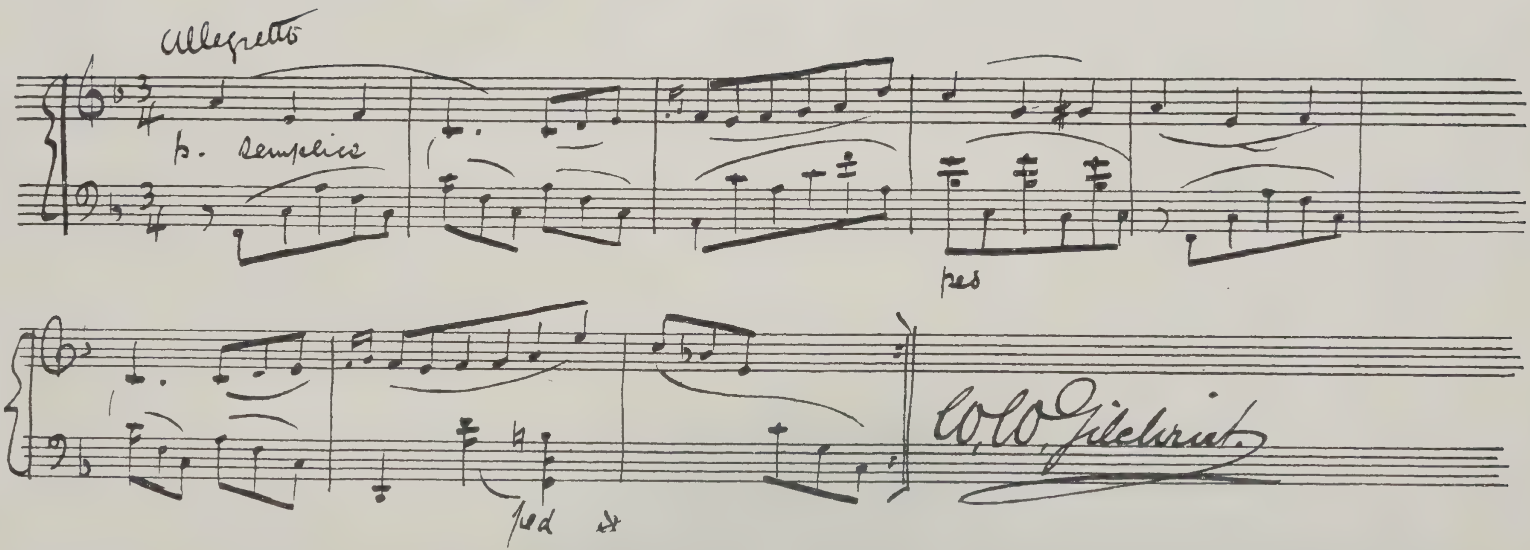
Trio. For piano and strings.

In addition to the above he has written a large quantity of church music, several hundred songs, a number of which have been successfully issued; a great deal of piano music, choruses, glees, and some uncommonly successful choral arrangements of songs, notably, —

Gounod's *Nazareth.*

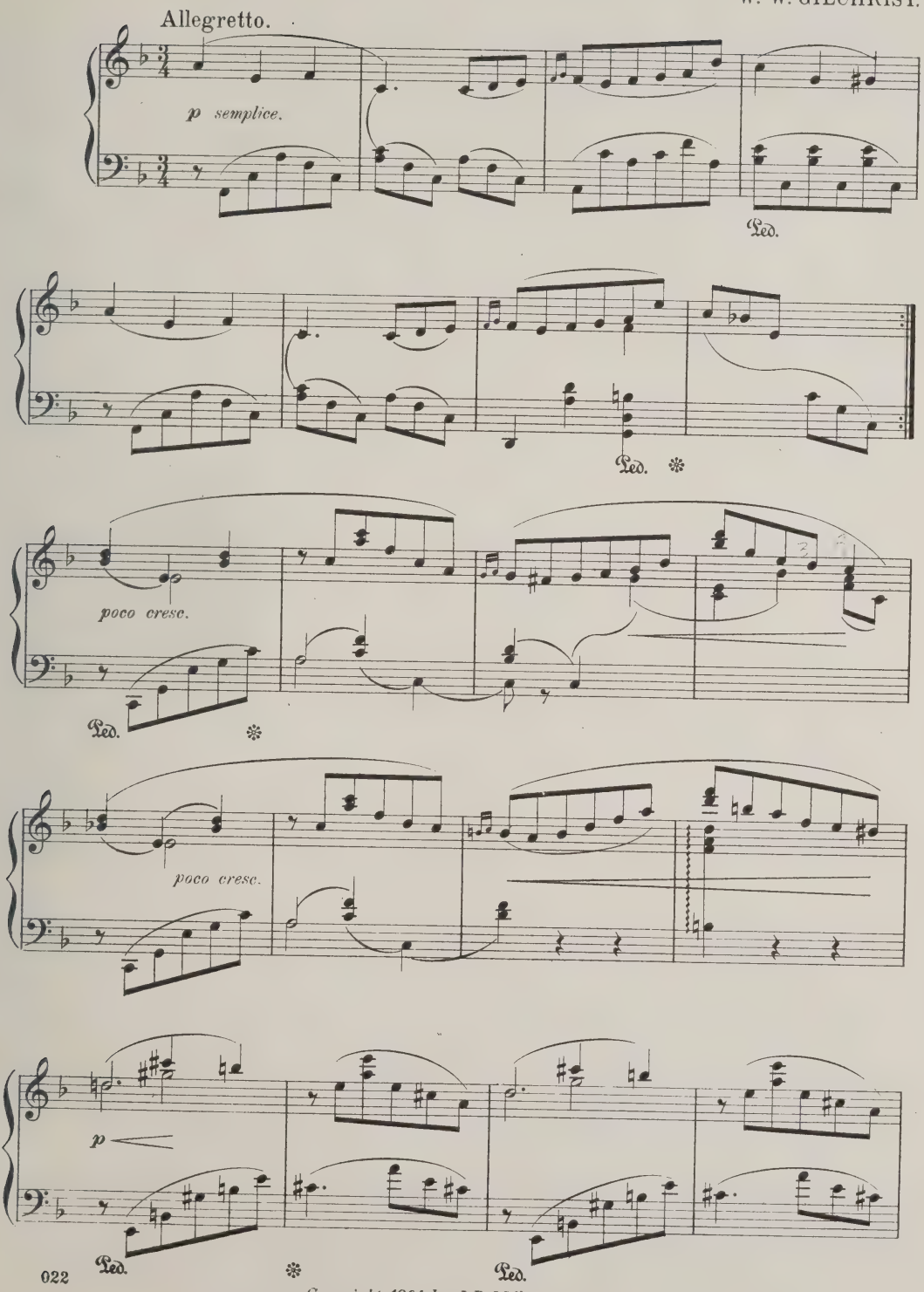
Ring out Wild Bells, and Faure's *Sancta Maria.*

Romanza



Romanza.

W. W. GILCHRIST.



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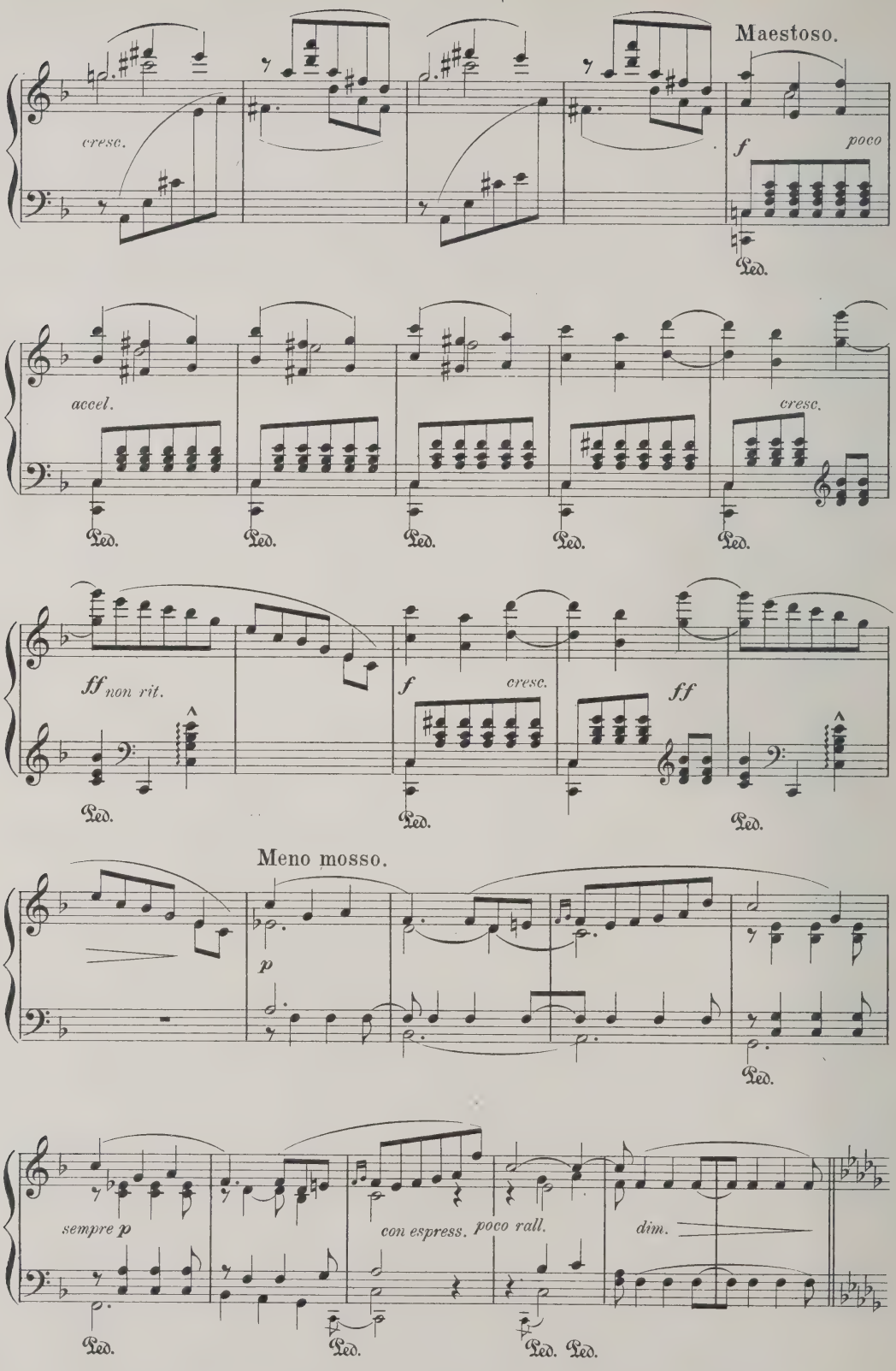
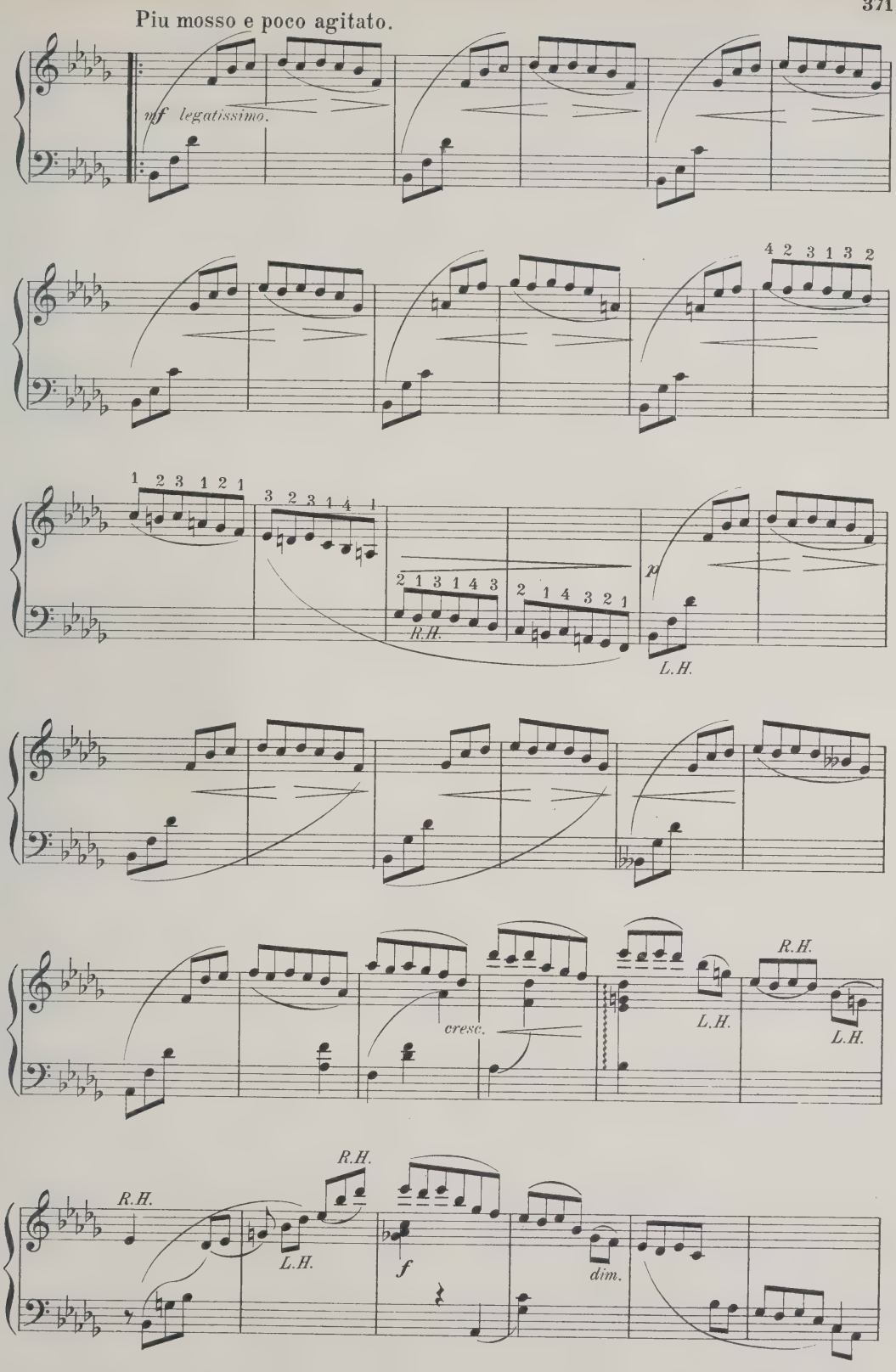
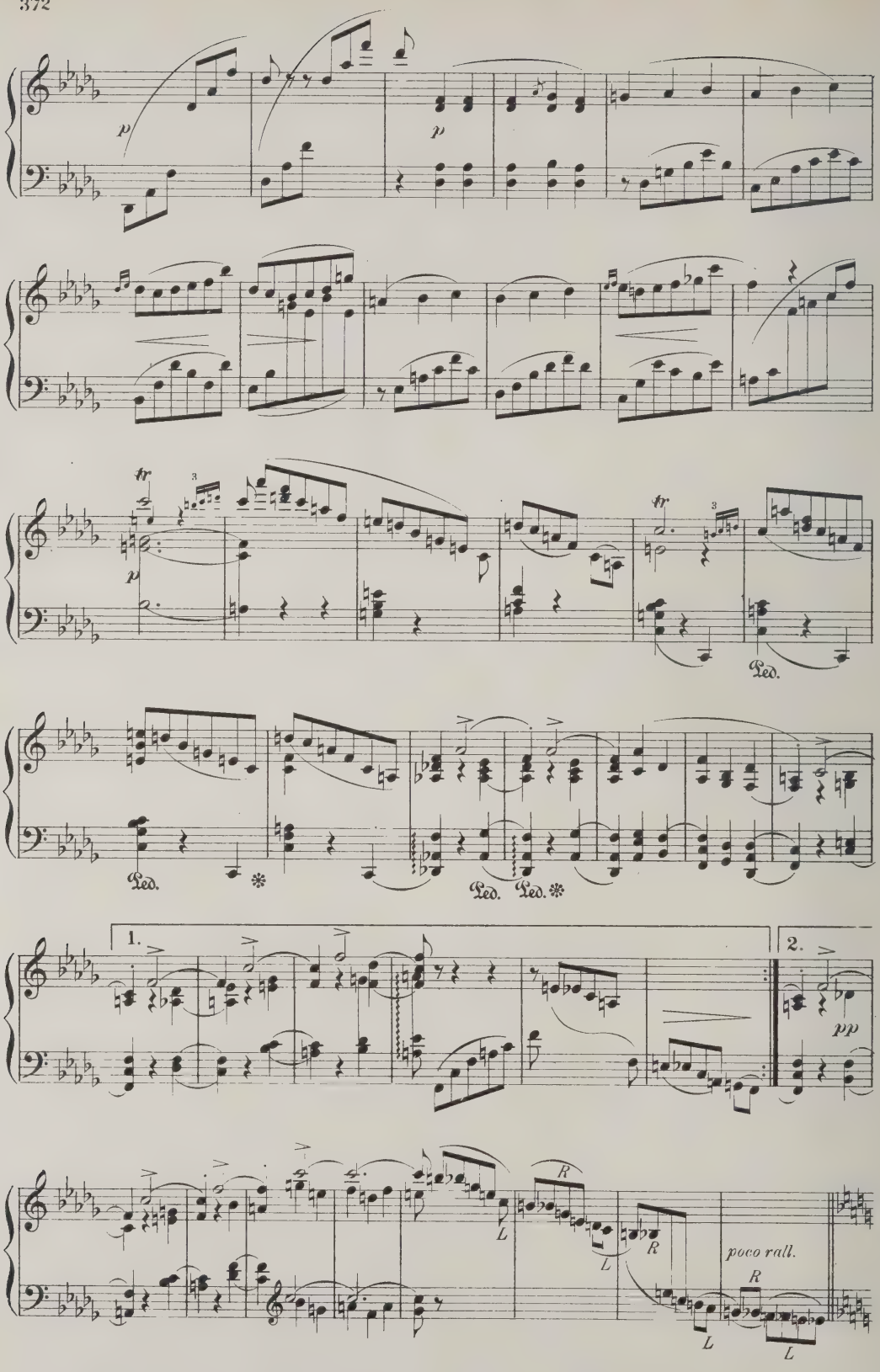
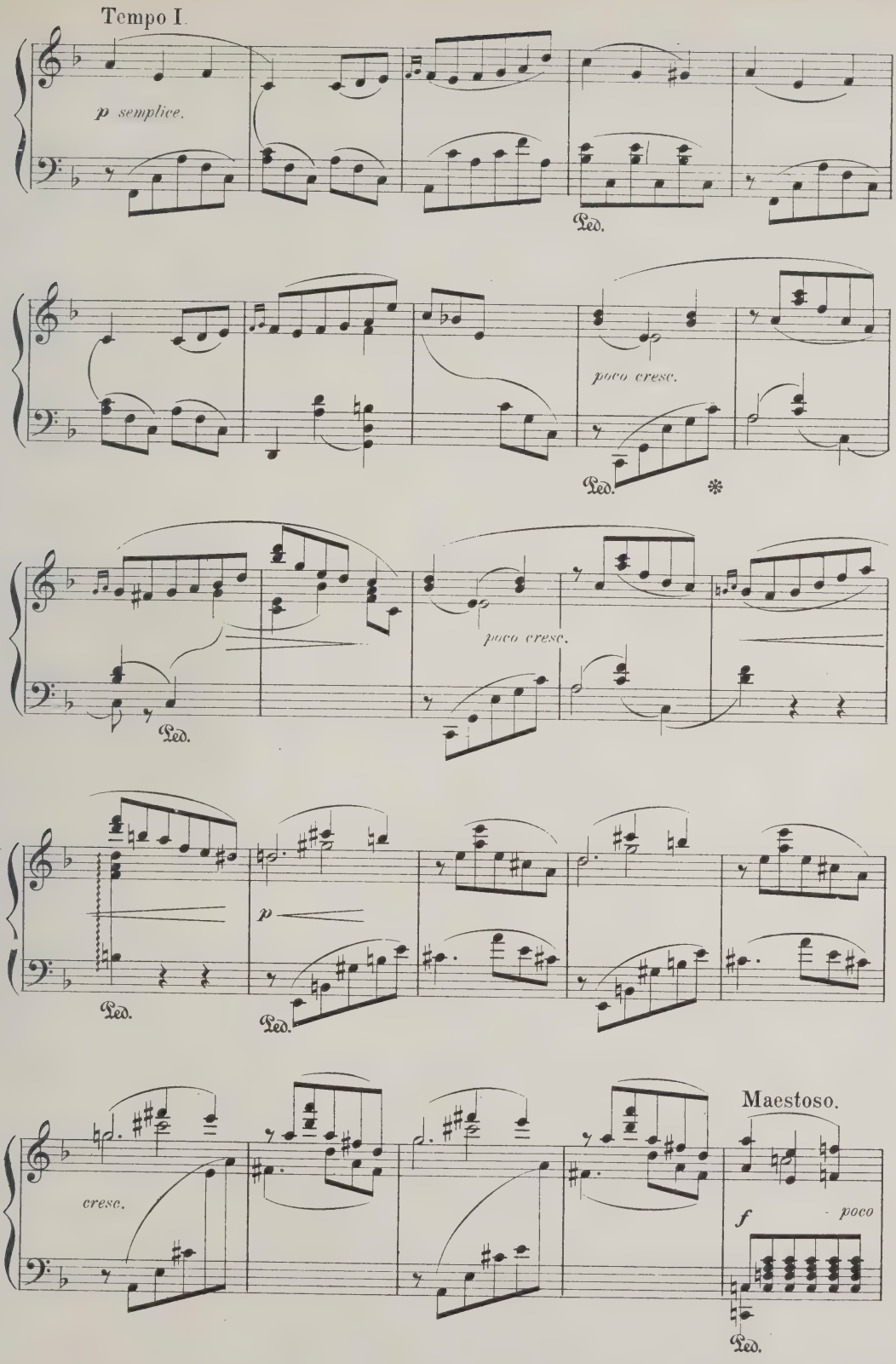
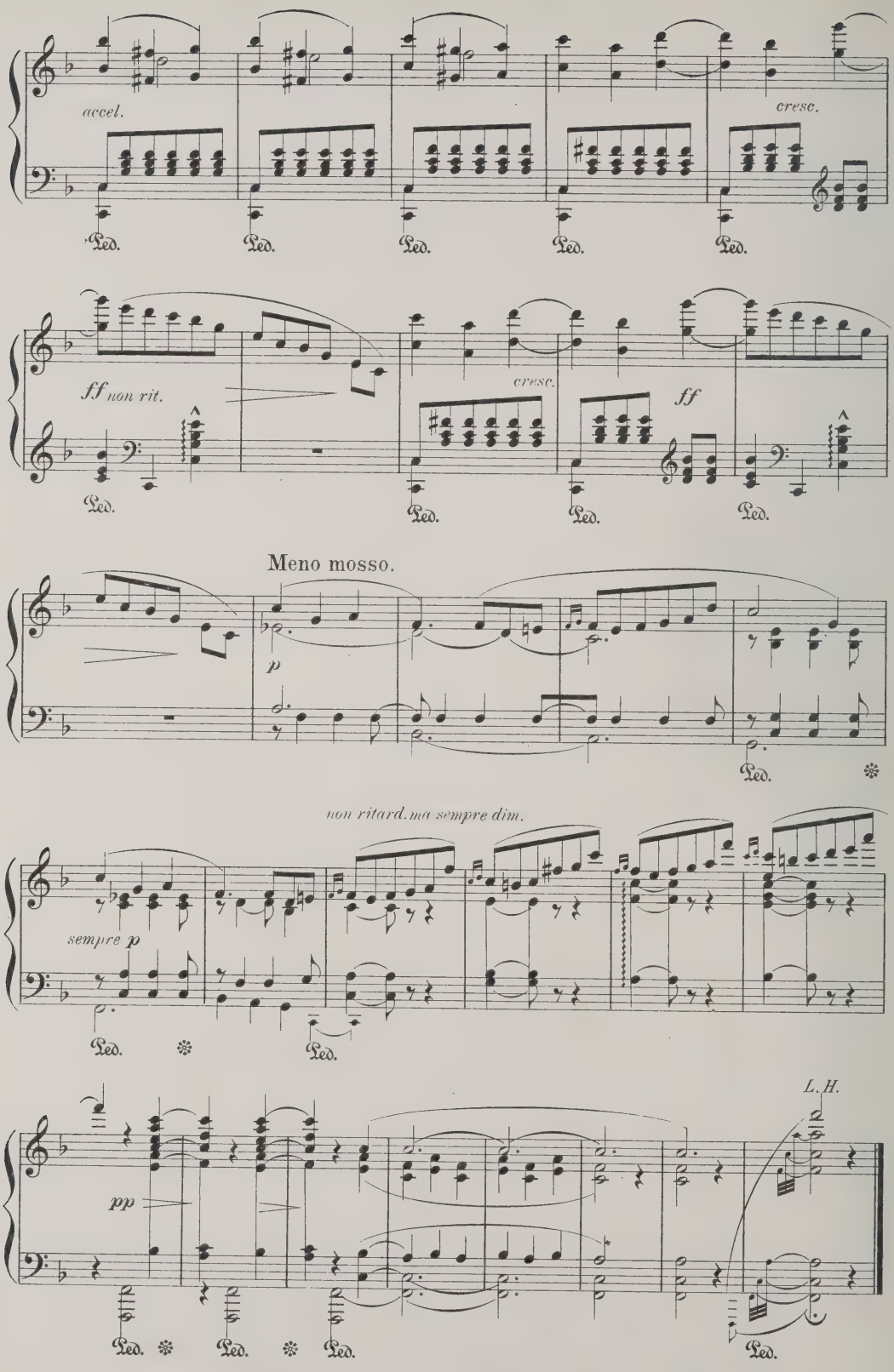

Maestoso.
cresc.
f
poco
Ped.
accel.
cresc.
Ped.
ff non rit.
f
cresc.
ff
Ped.
Meno mosso.
p
Ped.
sempre p
con espress.
poco rall.
dim.
Ped.
Ped.
Ped. Ped.


Piu mosso e poco agitato.
mf legatissimo.
4 2 3 1 3 2
1 2 3 1 2 1
3 2 3 1 4 1
2 1 3 1 4 3
R.H.
2 1 4 3 2 1
p
L.H.
cresc.
L.H.
R.H.
L.H.
R.H.
R.H.
L.H.
f
dim.

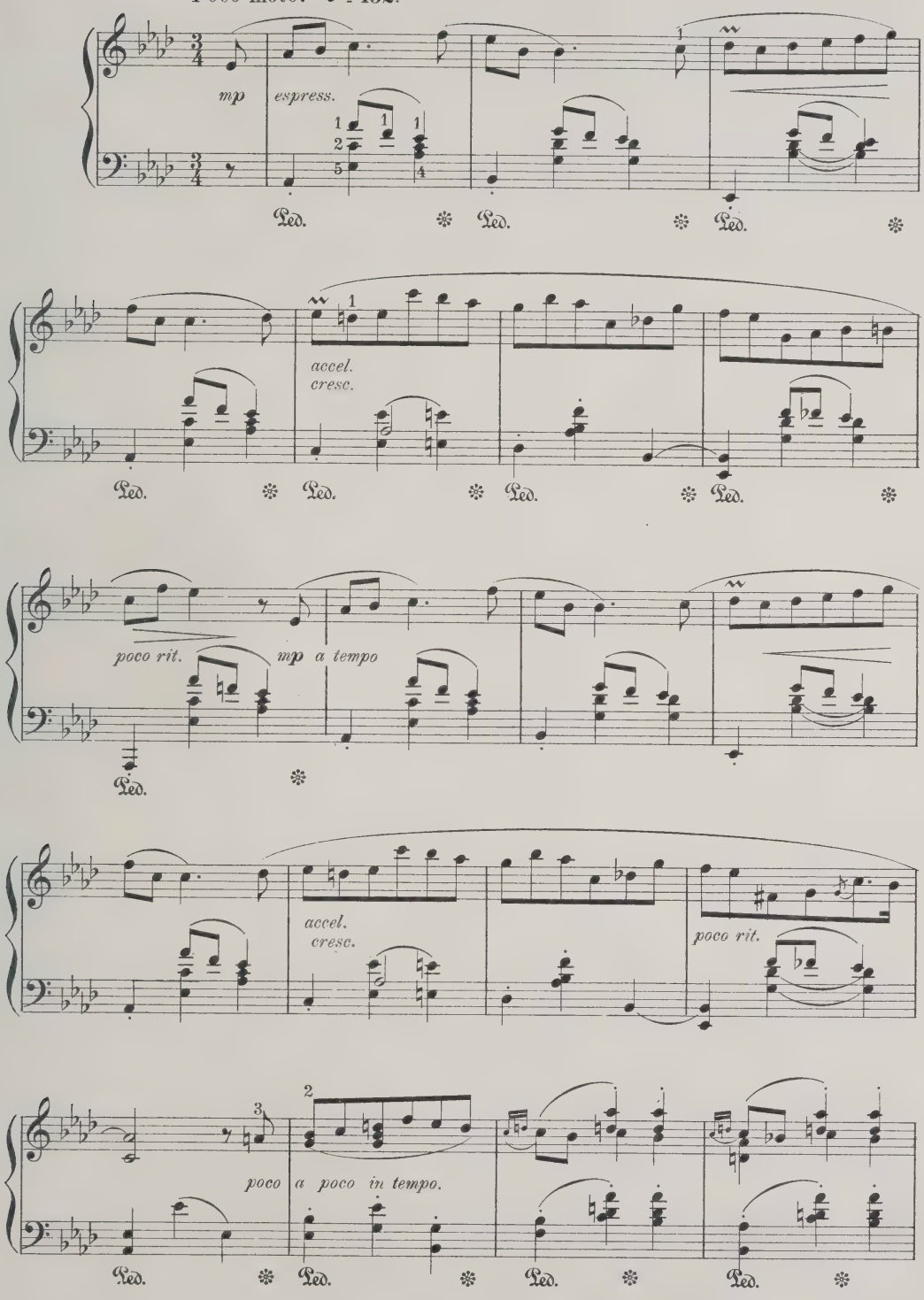

p
p
tr
3
p
tr
3
Ped.
Ped.
Ped. Ped.
1.
2.
pp
L
R
L
R
poco rall.
R
L
L

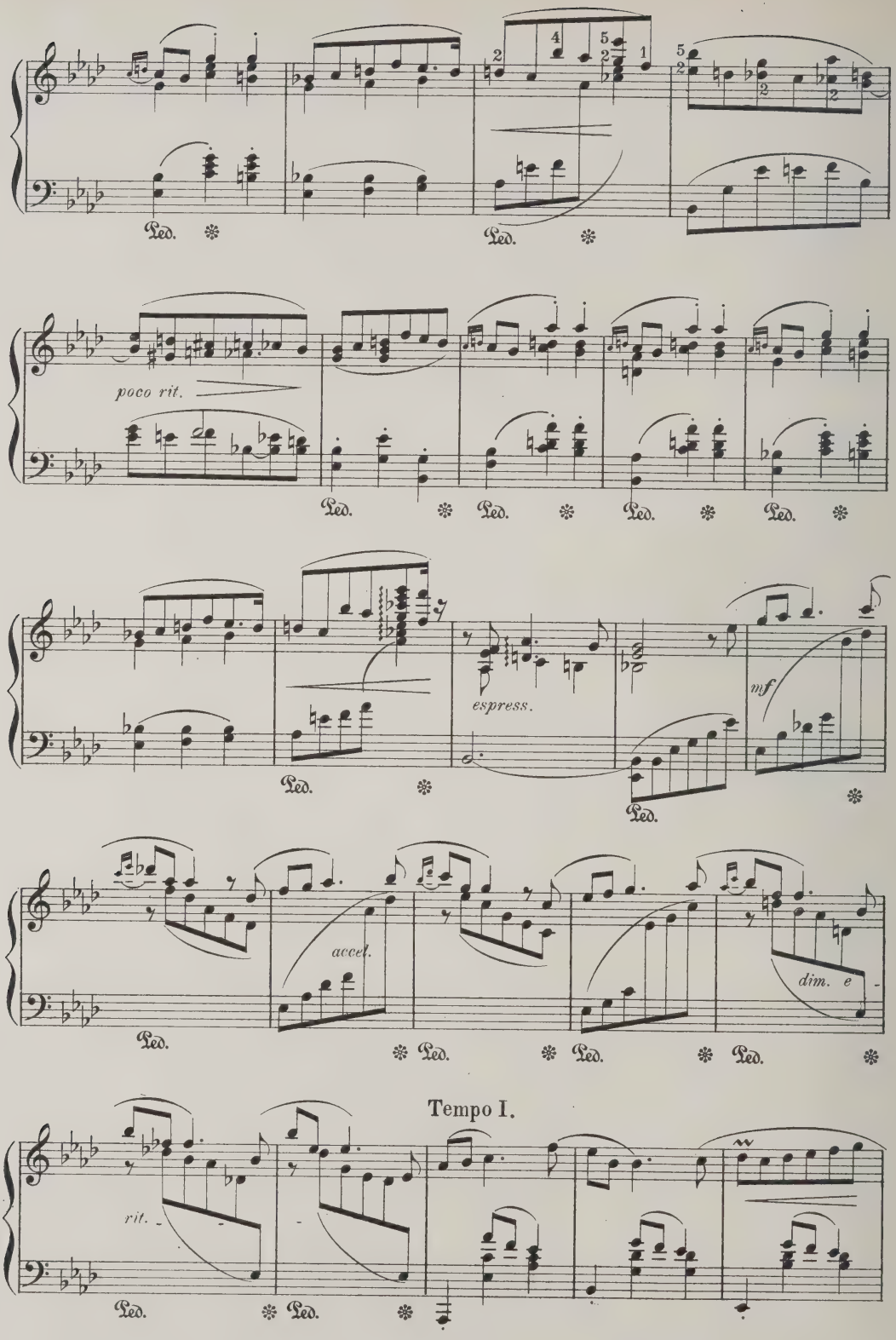

Tempo I.
p semplice.
Ped.
poco cresc.
Ped.
poco cresc.
Ped.
p
Ped.
Ped.
Maestoso.
cresc.
f
poco
Ped.

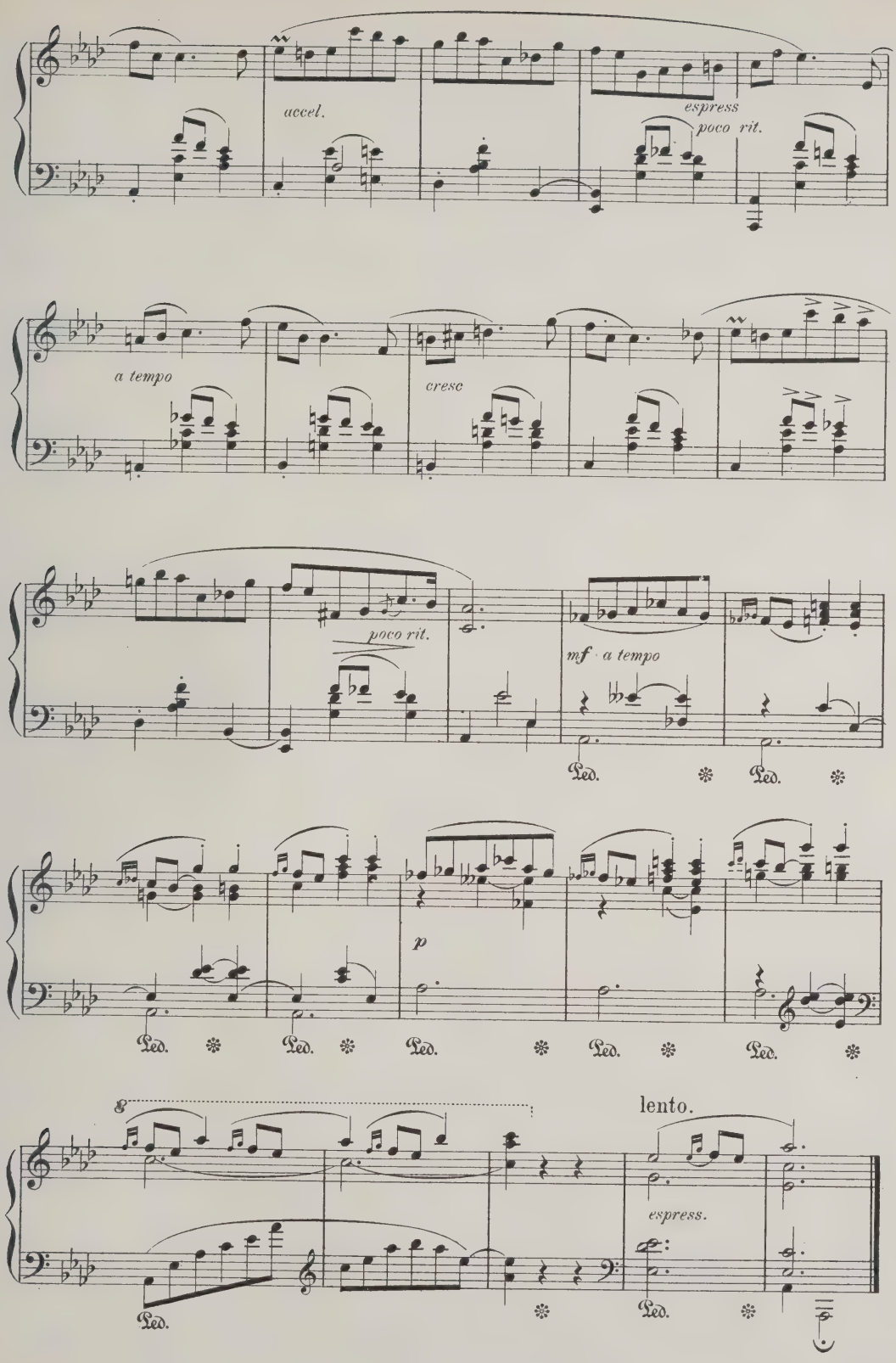

accel.
cresc.
Ped.
ff non rit.
cresc.
ff
Meno mosso.
p
non ritard. ma sempre dim.
sempre p
pp
L. H.

Valse Lente.

EDUARD SCHUETT,
Op. 17. № 2.

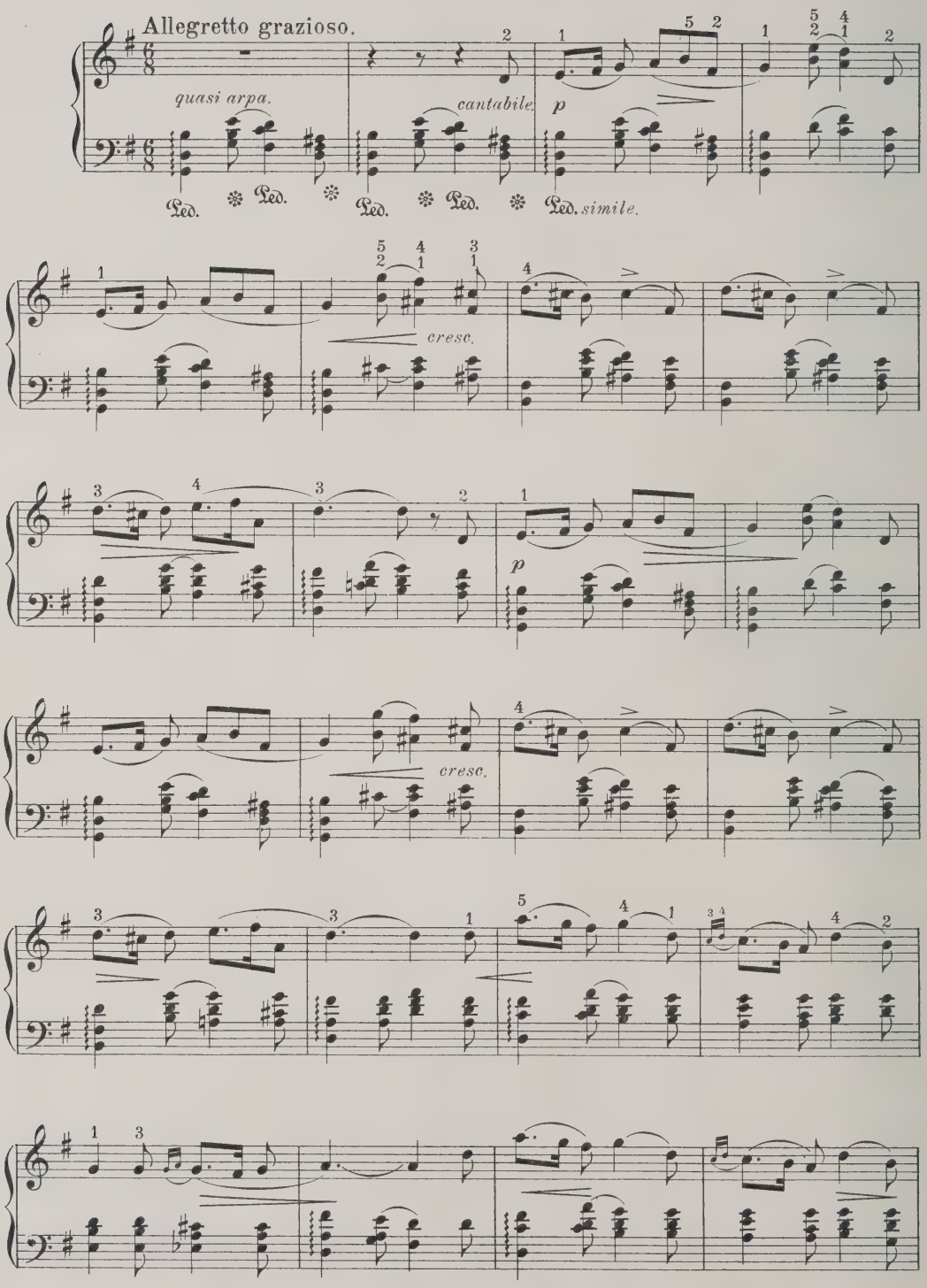


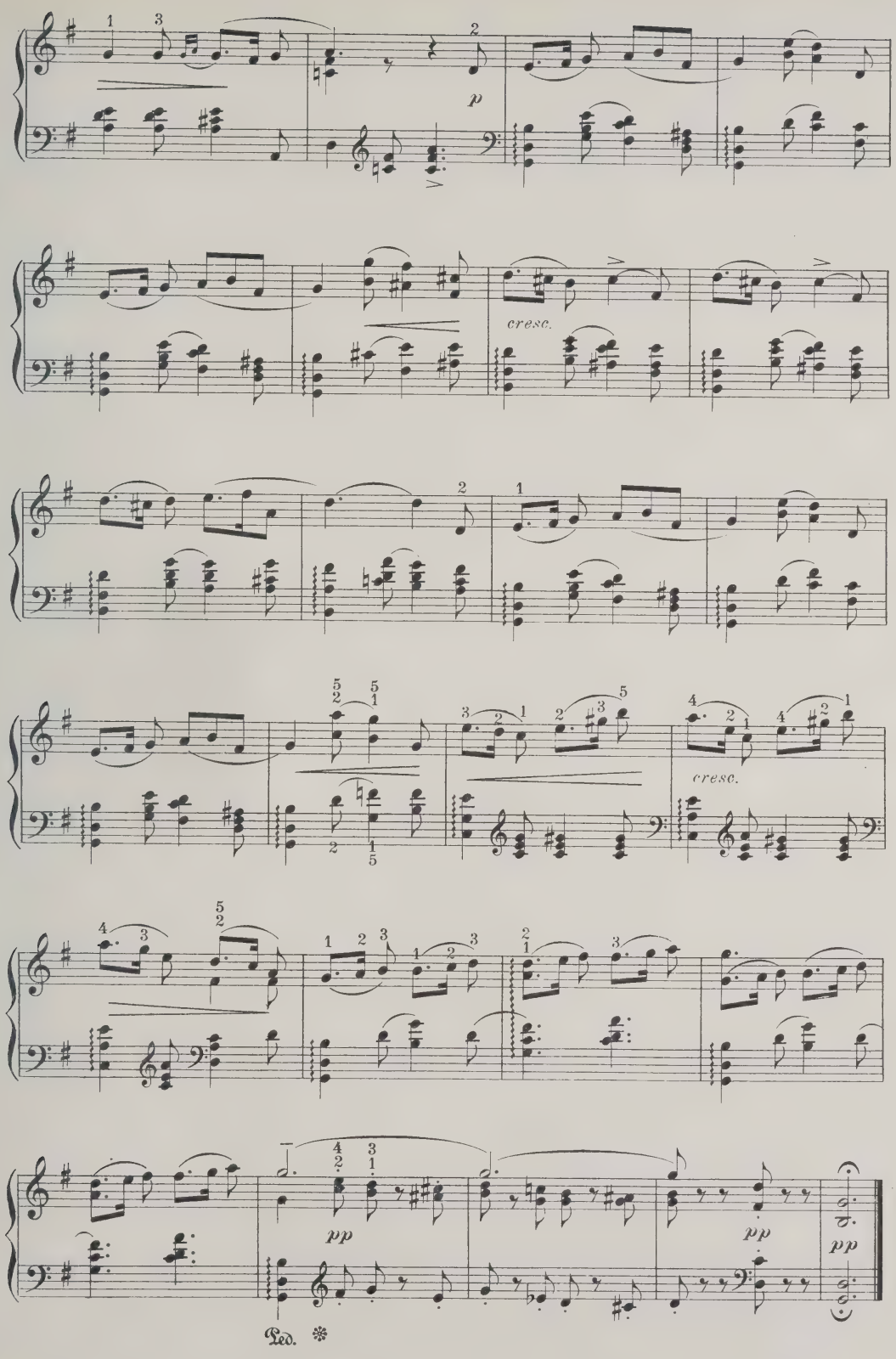

poco rit.
espress.
mf
accel.
dim. e
Tempo I.
rit.


accel.
espress
poco rit.
a tempo
cresc
poco rit.
mf a tempo
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
8
lento.
espress.
Ped.
Ped.

Canzonetta.

V. HOLLAENDER.

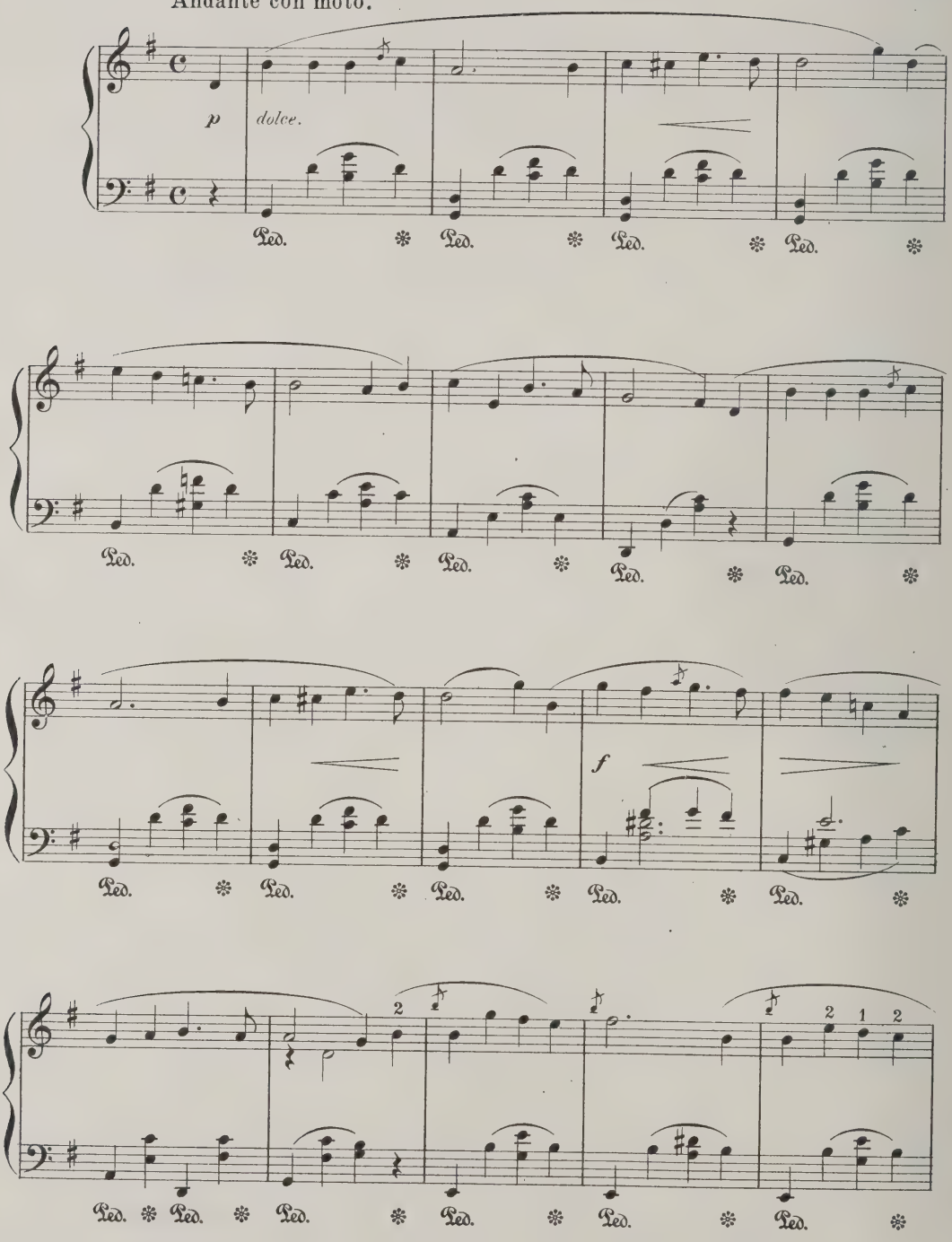


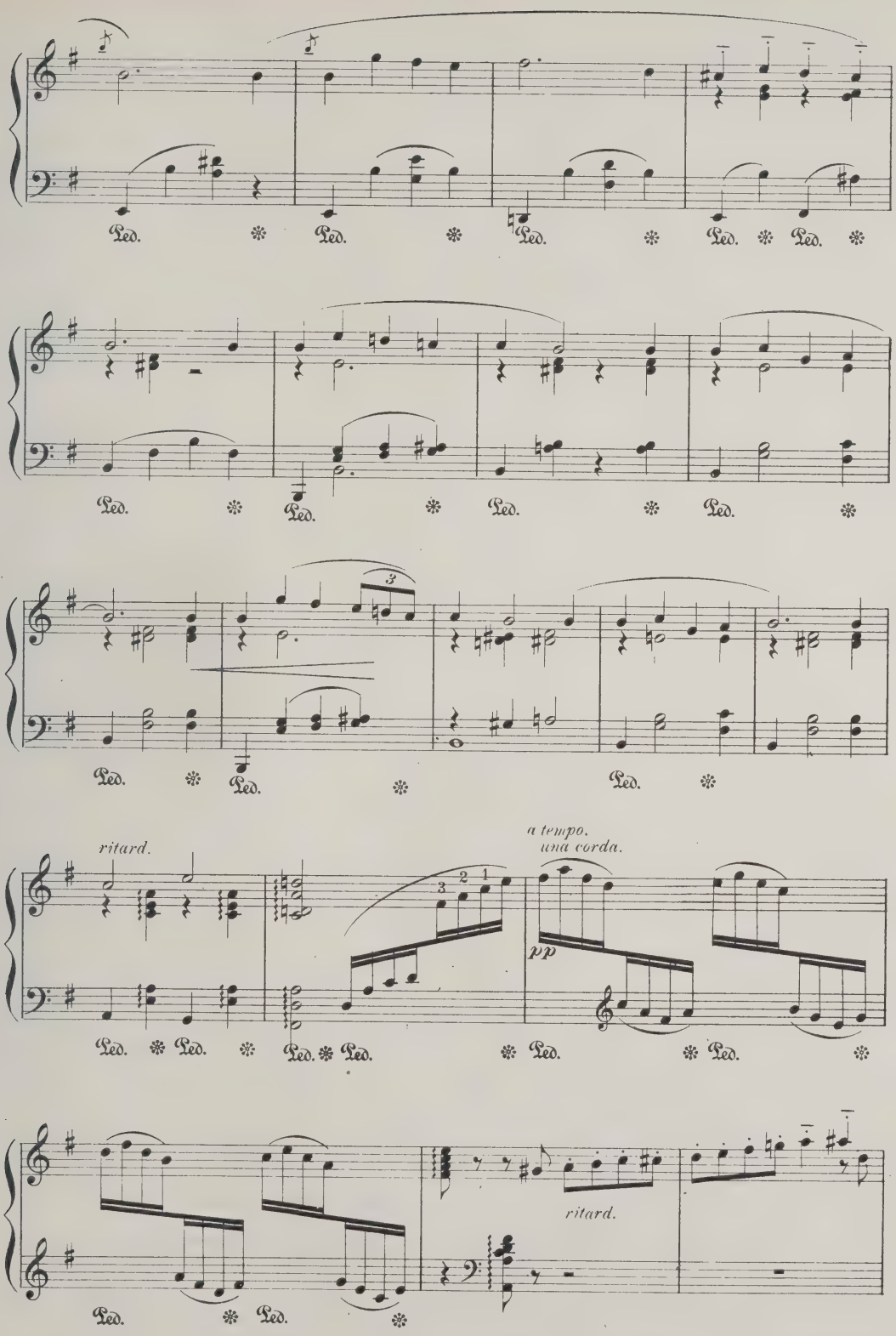

p
cresc.
cresc.
pp
pp
pp
Ped.

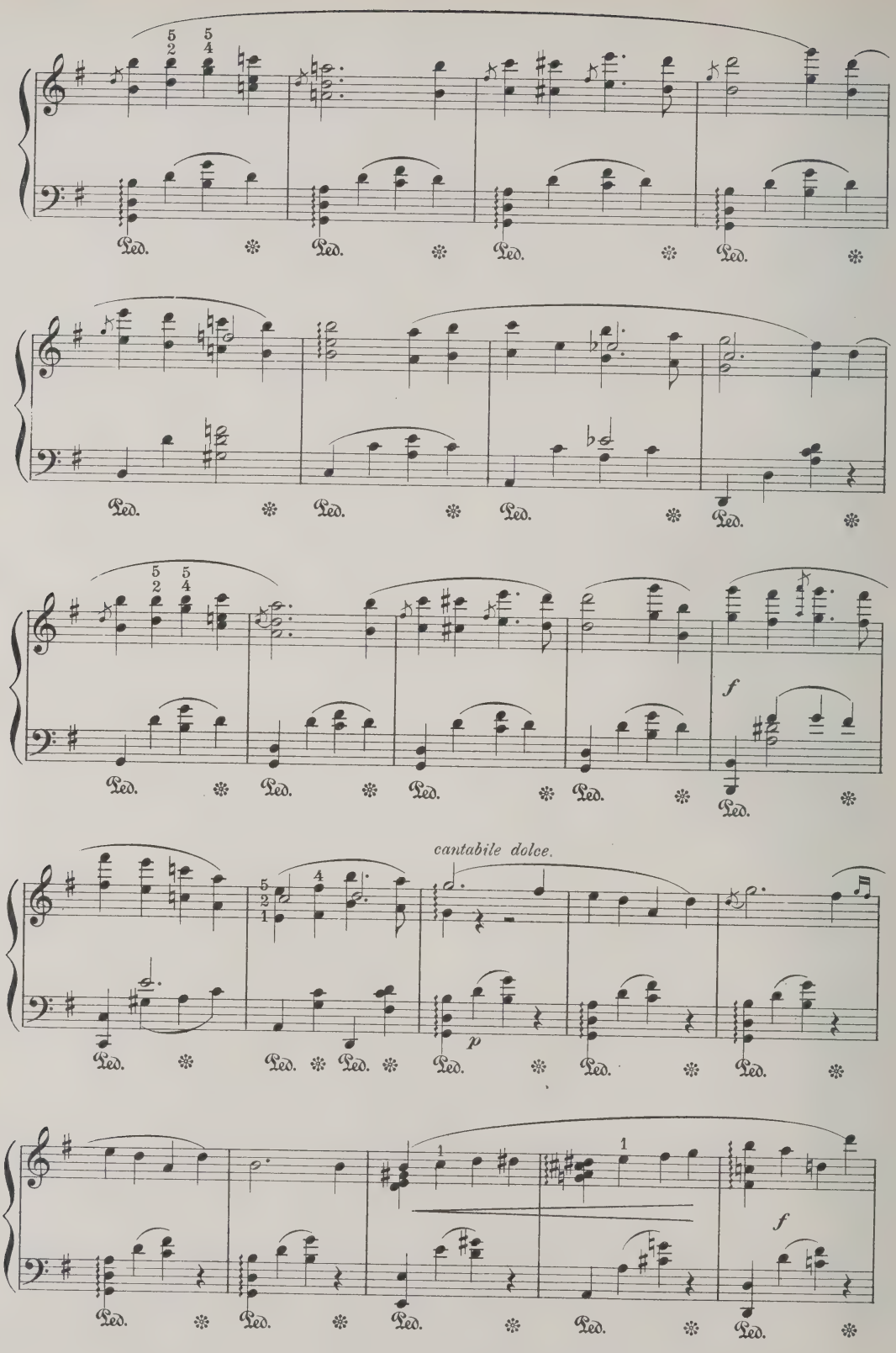
Lied.

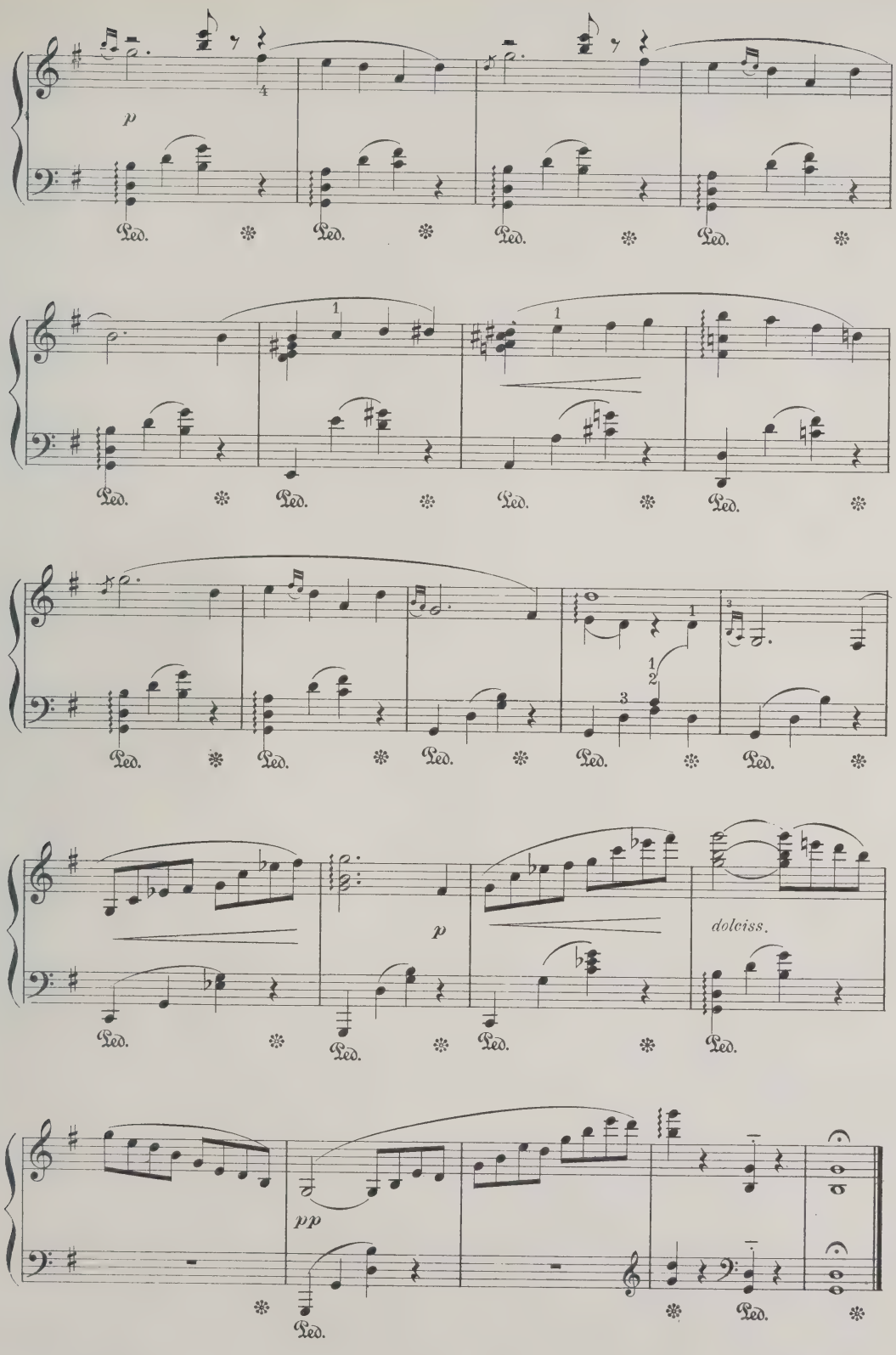
F. BENDEL.

Andante con moto.



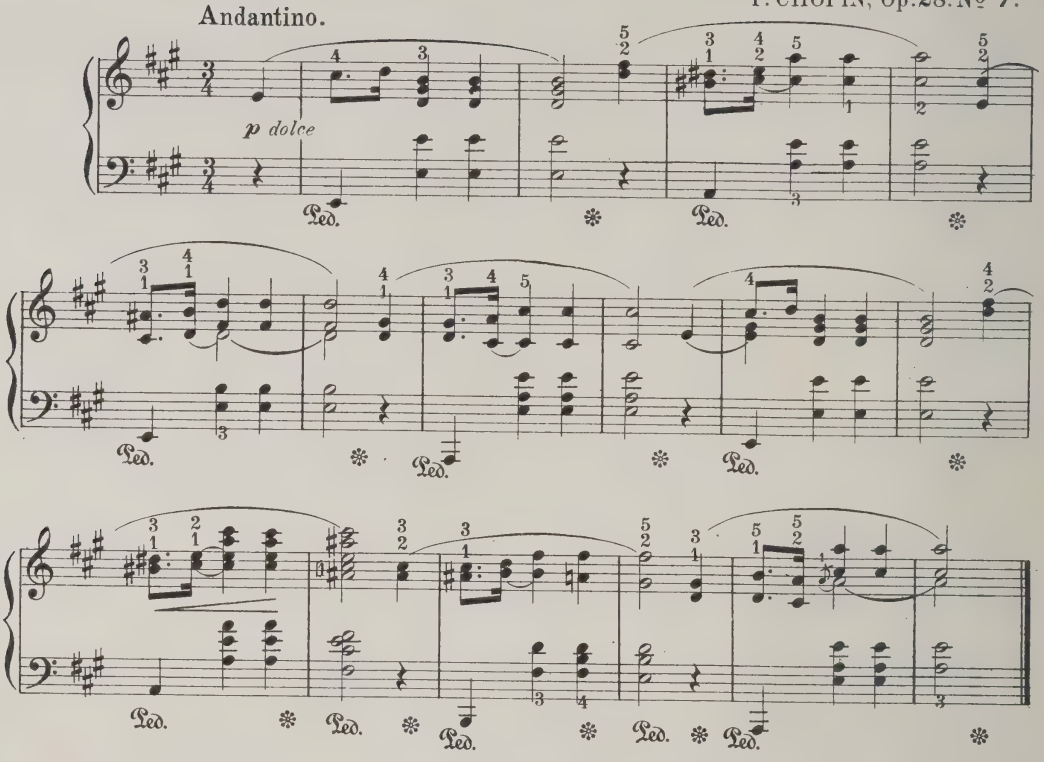

Ped.
ritard.
a tempo.
una corda.
pp
ritard.


Ped.
f
cantabile dolce.
p
f


p
Ped.
dolciss.
pp

Prelude.

F. CHOPIN, Op. 28. № 7.



EDITOR'S NOTE.

Chopin's Preludes, Op. 28, were composed on the Island of Majorka, where Chopin went for the benefit of his health with George Sand and her family. The following extract (from her "Ma Vie," Chapter 12,) will be of interest to our readers.

"It is there that he composed the most beautiful of those short pieces which he modestly entitles 'Preludes.' They are masterpieces. Some of them present to the mind visions of dead friars and the sounds of funeral chants; others are sweetly melancholy; they came to him in the hours of sunshine and of health, at the noise of the children's mirth beneath his window, at the far-off sound of guitars, at the sight of the pale roses blossoming above the snow.

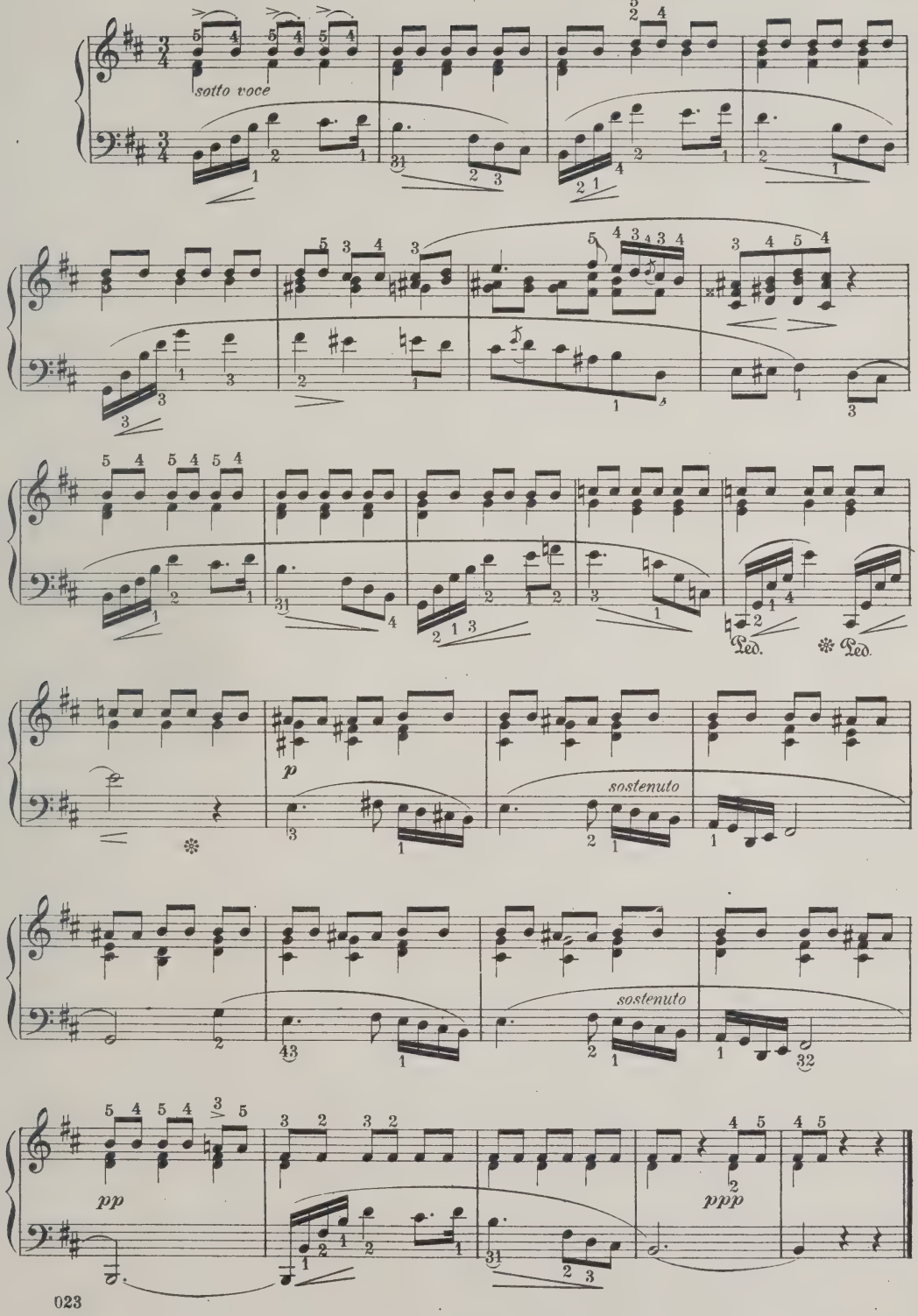
"Others again are of a mournful sadness, and while charming the ear, rend deeply the heart. There is one which was the outcome of a dismal, stormy evening, and which has the most depressing effect upon the mind. We had left him feeling pretty well that day, Maurice and I, and had gone to Palma to buy some things which were needed for our establishment. The rain had come, the torrents had burst upon us. We had made three leagues in six hours, and returned in the midst of the inundation, arriving home in the middle of the night, deserted by our driver, through unheard-of dangers.

"We had made all haste in view of the uneasiness of our invalid. He had been greatly excited, but had settled into a state of calm despair, and silently weeping, was playing his beautiful Prelude. On seeing us enter he gave a loud cry, then said with a wandering air and in a strange voice, 'Ah, I was sure that you were dead!' When he had come to himself and saw the state we were in, he was made ill by thinking of the dangers we had passed through. He assured me afterwards that he had seen it all in a dream, and that no longer distinguishing between the dream and reality, he became calm, losing himself as he played, fully persuaded that he himself was dead. He saw himself drowned in a lake; drops of water, heavy and frozen, fell rhythmically upon his breast; and when I called to his mind the drops of water that indeed fell steadily upon the roof, he denied having heard them. He even warmly resented my use of the expression 'imitative harmony.' He protested vigorously, and with reason, against the puerility of such imitations for the ear." (See Preludes Nos. 6 and 15.)

"His genius was full of mysterious harmonies of nature, interpreted by sublime equivalents in his musical thought, and not by a servile repetition of his environment. His composition of that evening was very full of rain-drops, which sang upon the sonorous tiles of the Chartreuse, but they were translated in his imagination and in his song into the tears which fell from heaven upon his heart."

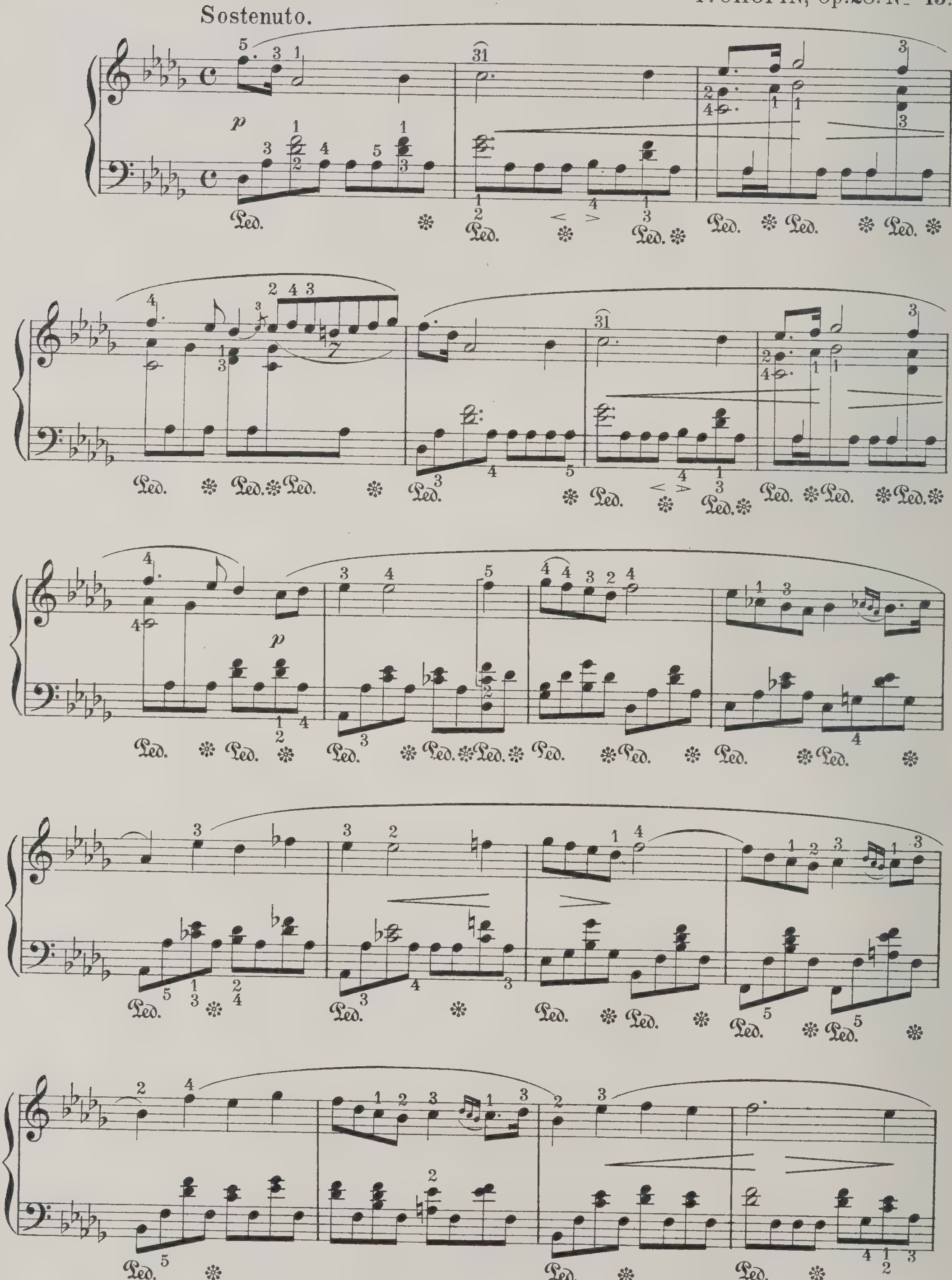
Prelude.

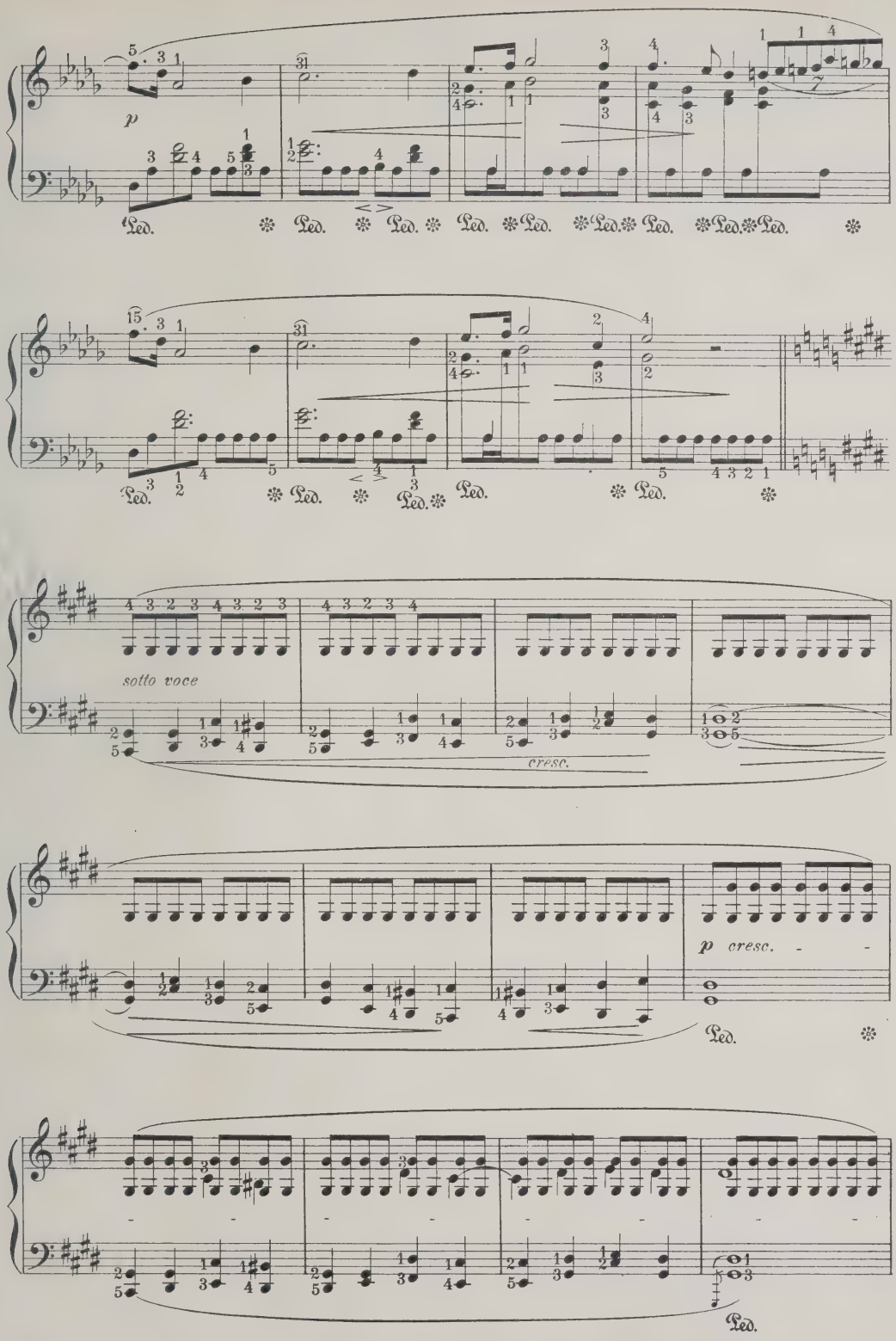
Assai lento. F. CHOPIN, Op. 28. № 6.

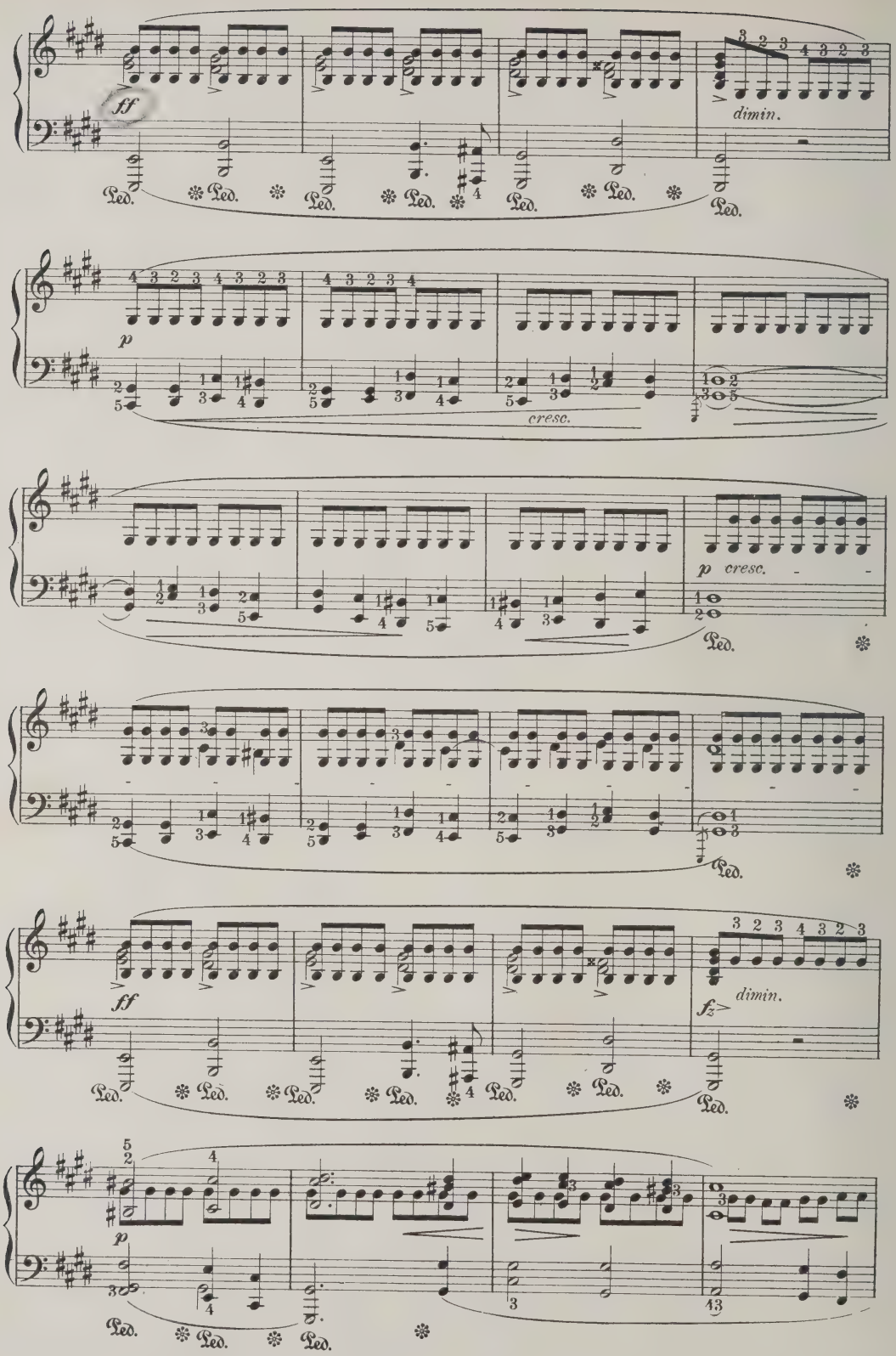


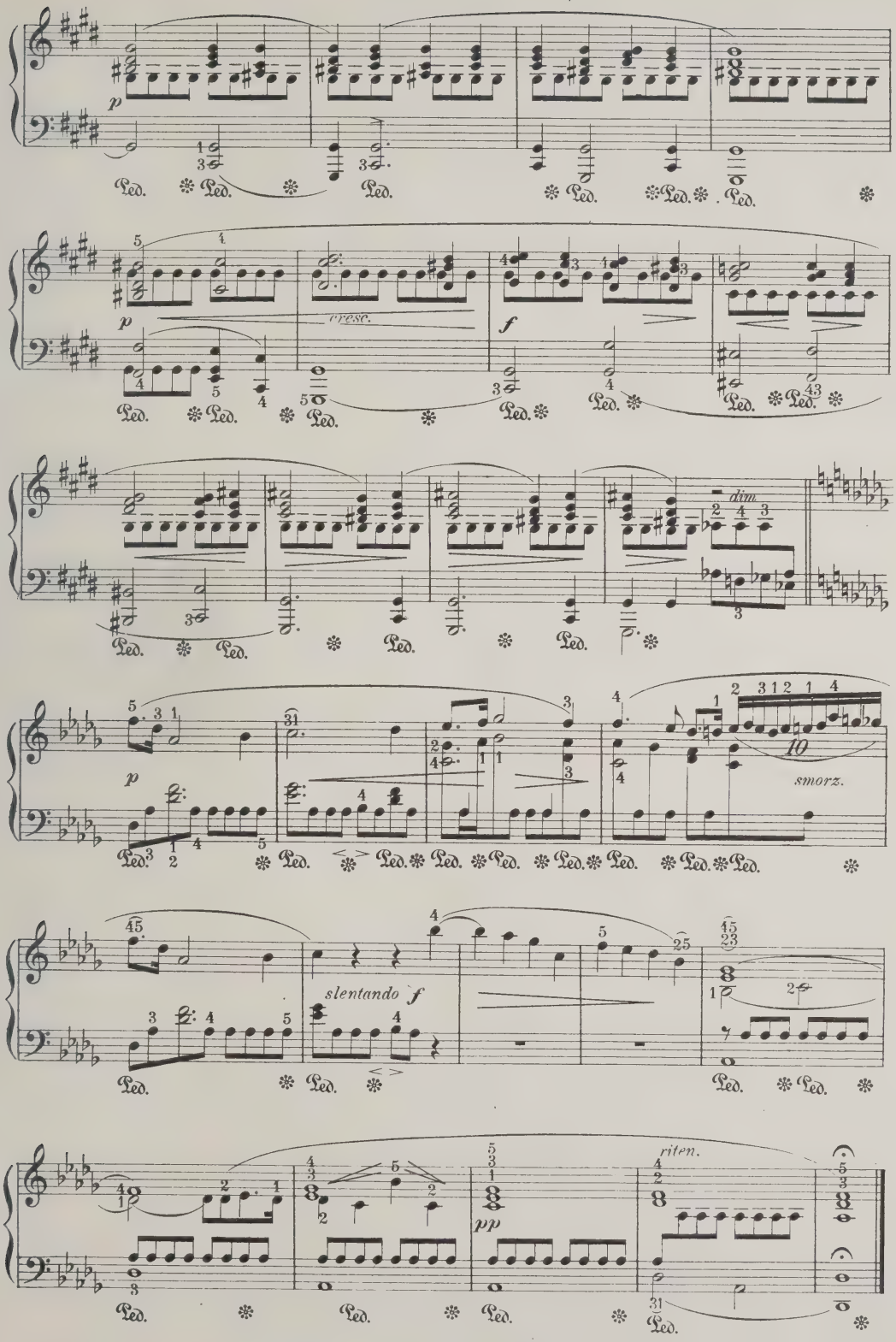
Prelude.

F. CHOPIN, Op. 28. № 15.




p
Led.
sotto voce
cresc.
p cresc.


ff
dimin.
Ped.
p
cresc.
p cresc.
ff
dimin.
fz
p

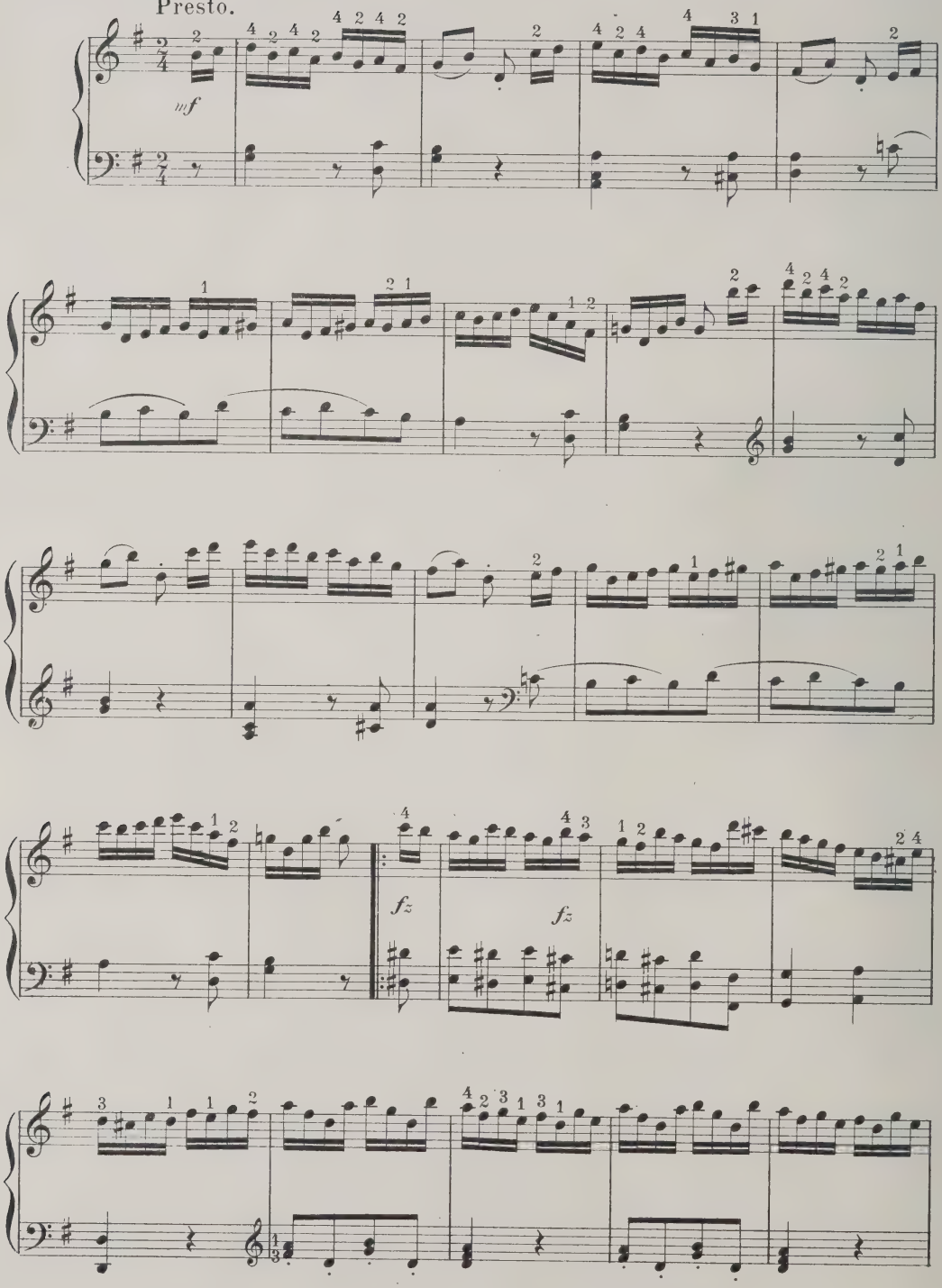

p
Ped.
cresc.
f
dim.
p
smorz.
slentando f
pp
riten.

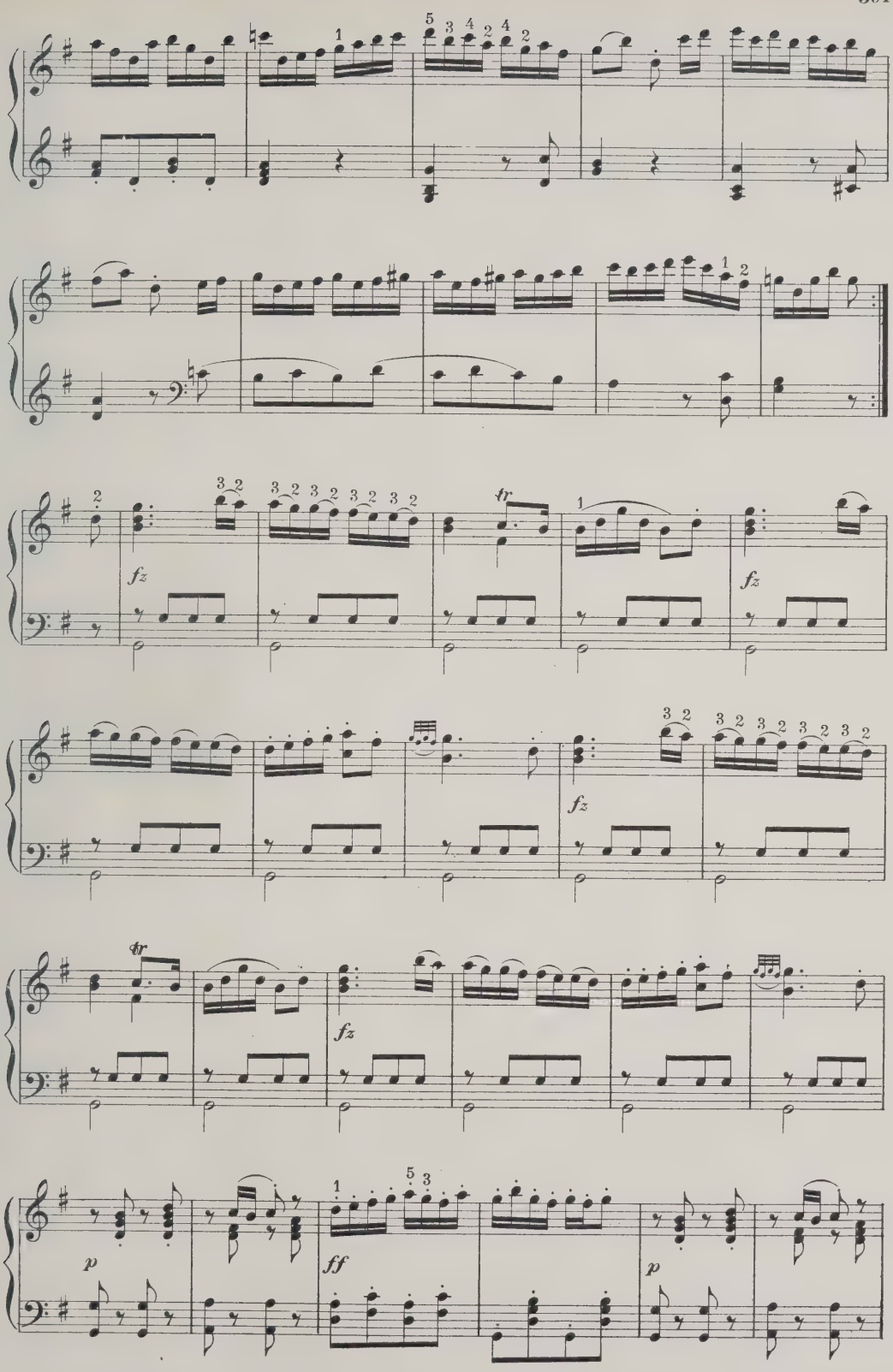
Rondo all' Ongarese

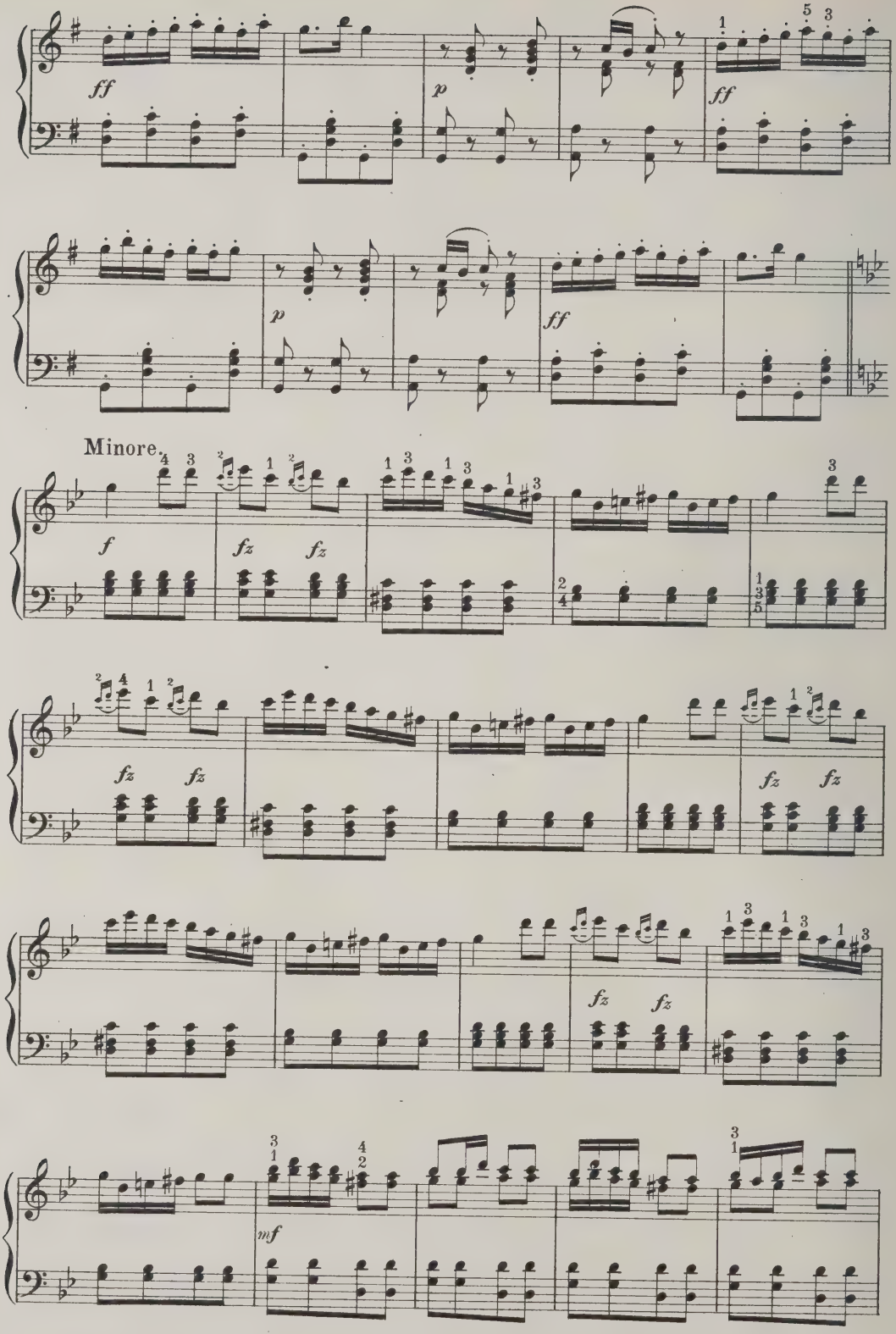
from the

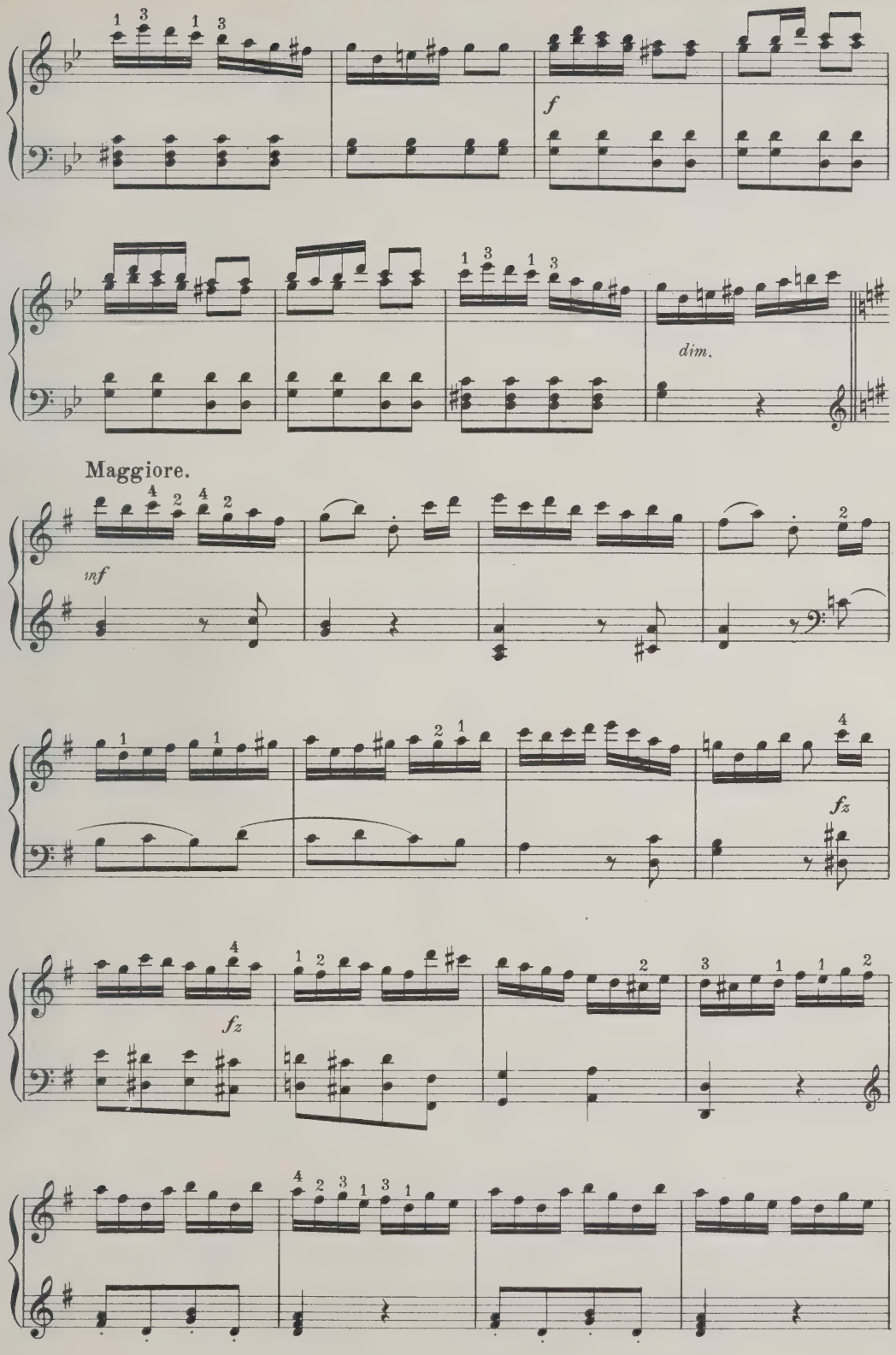
TRIO in G MAJOR.

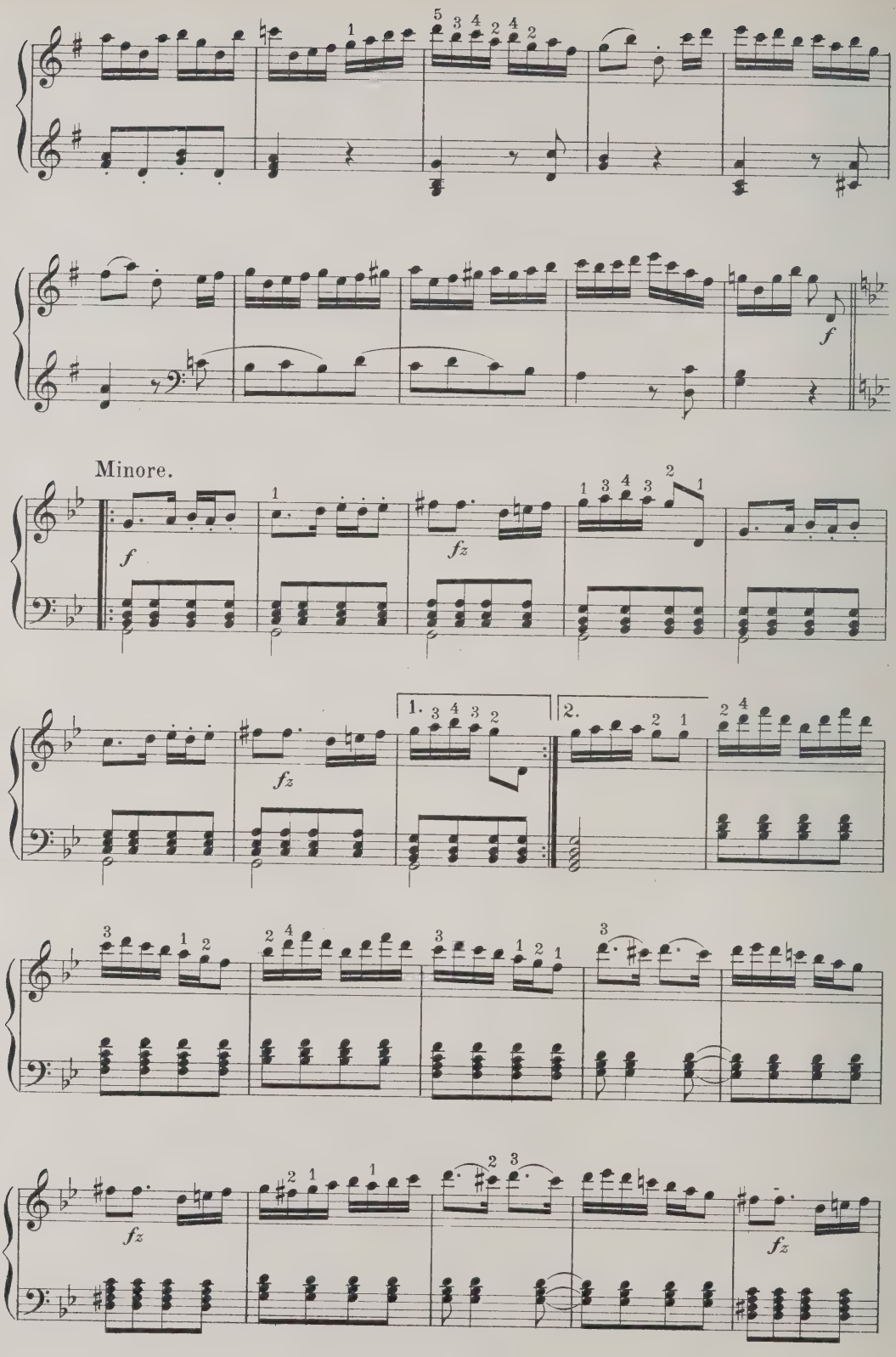
J. HAYDN.

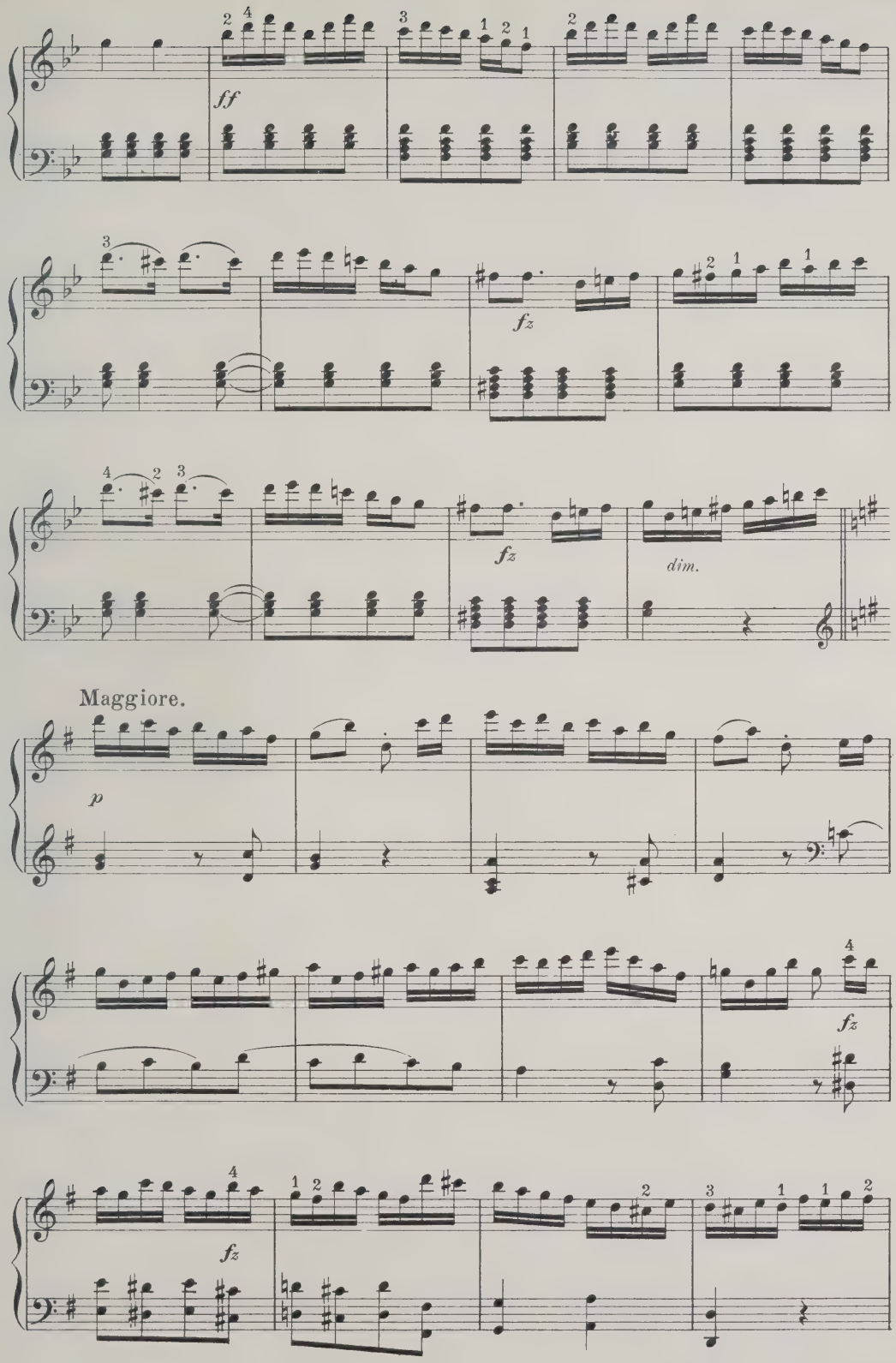


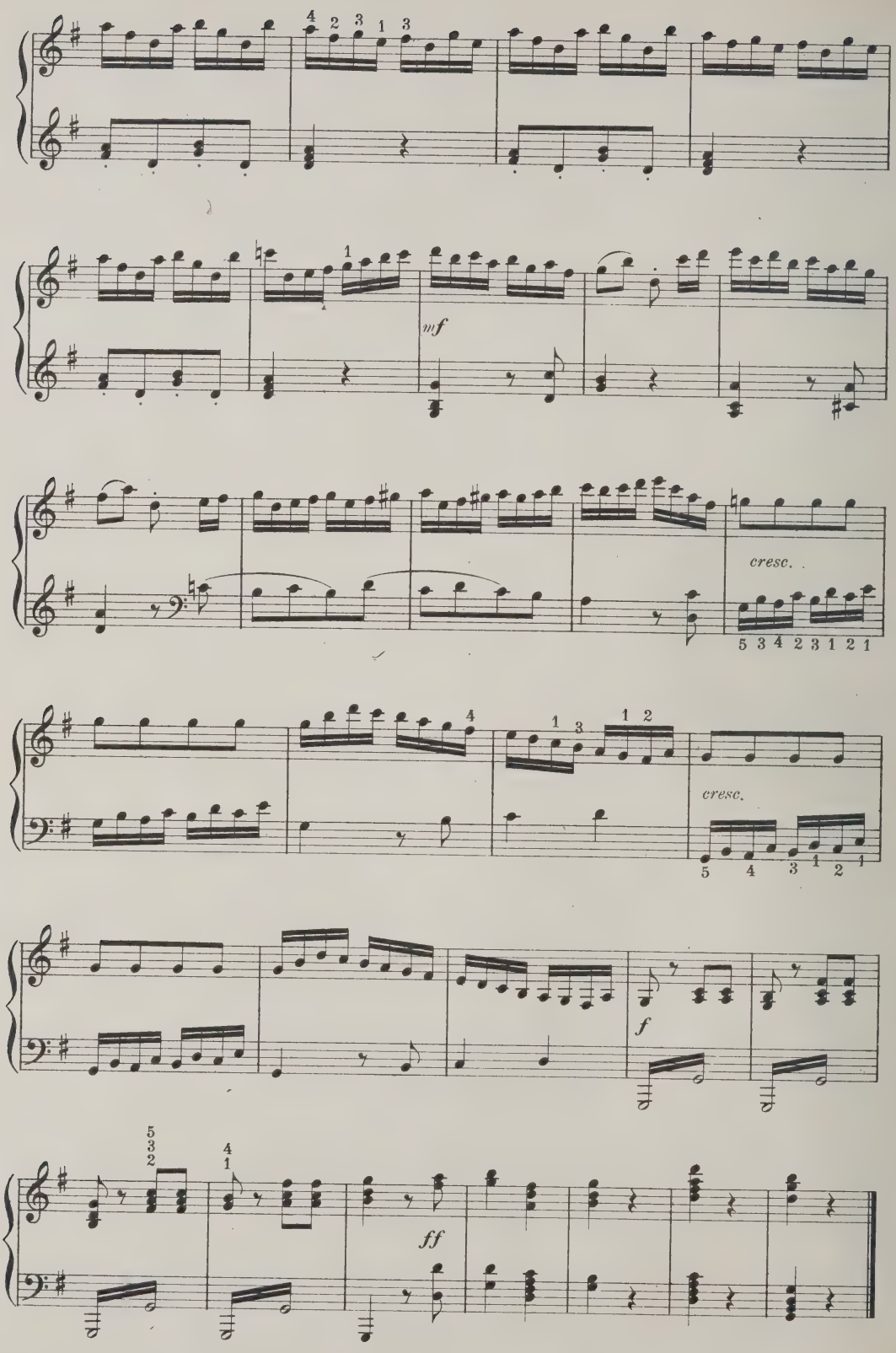

fz
fz
fz
fz
tr
tr
p
ff
p


ff
p
ff
p
ff
Minore.
f
fz
fz
fz
fz
fz
fz
fz
fz
mf


f
dim.
Maggiore.
inf
fz
fz


Minore.
f
fz
1.
2.

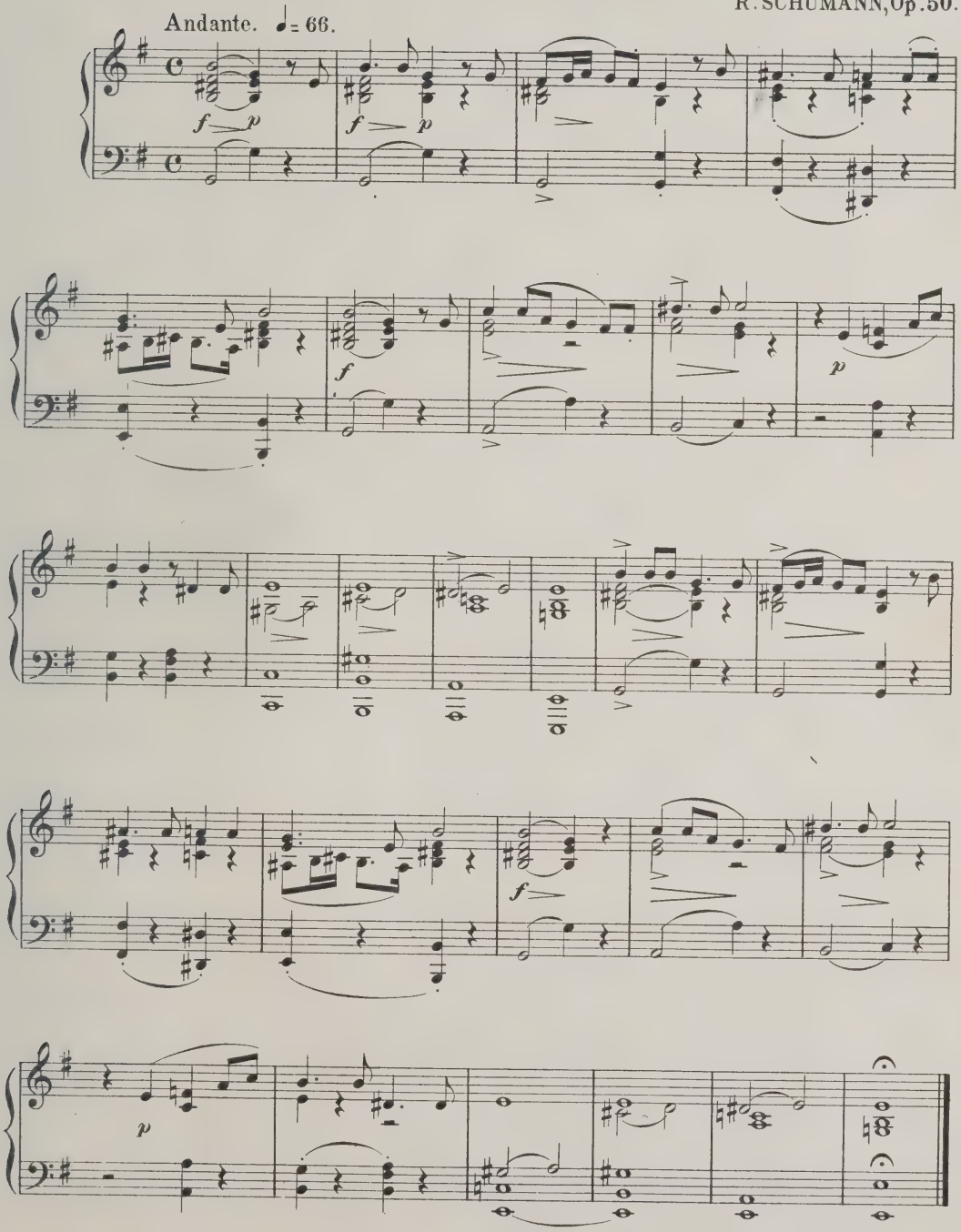

ff
fz
fz
dim.
Maggiore.
p
fz
fz


mf
cresc.
cresc.
f
ff

Paradise and the Peri.

"Close by the lake, she heard the moan
Of one who, at this silent hour,
Had thither stol'n to die alone."

R. SCHUMANN, Op. 50.

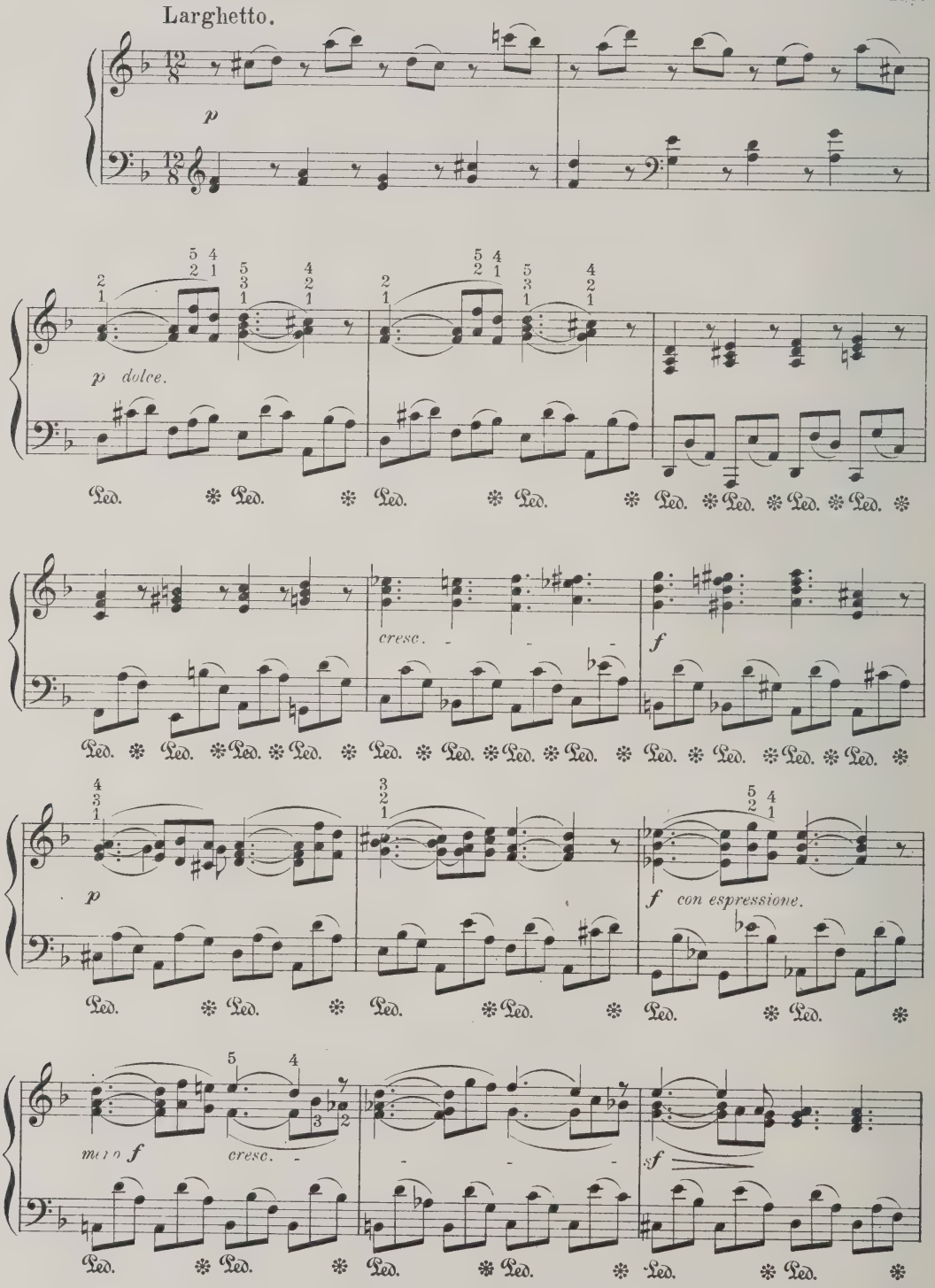


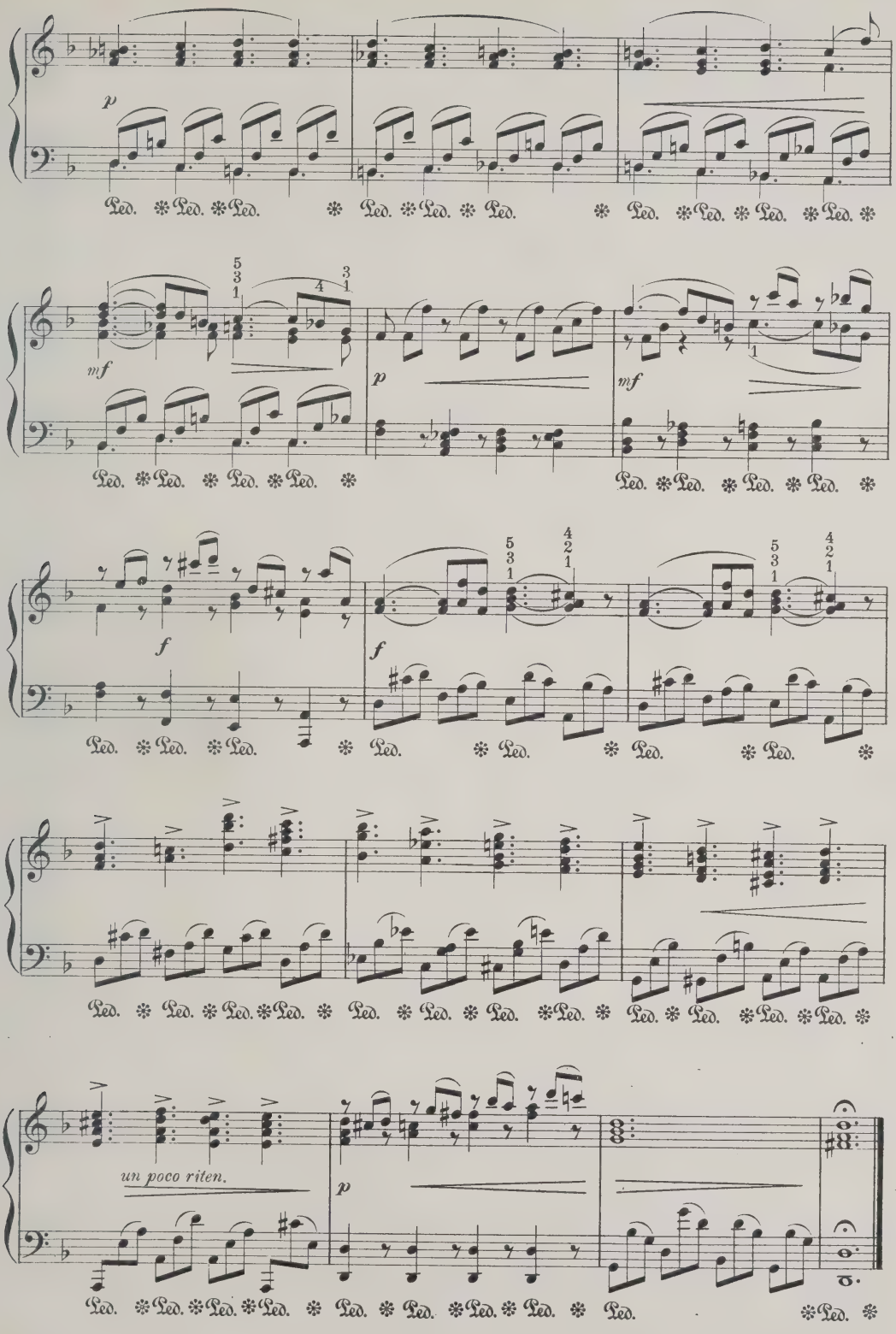
Lacrymosa.

from the

REQUIEM.

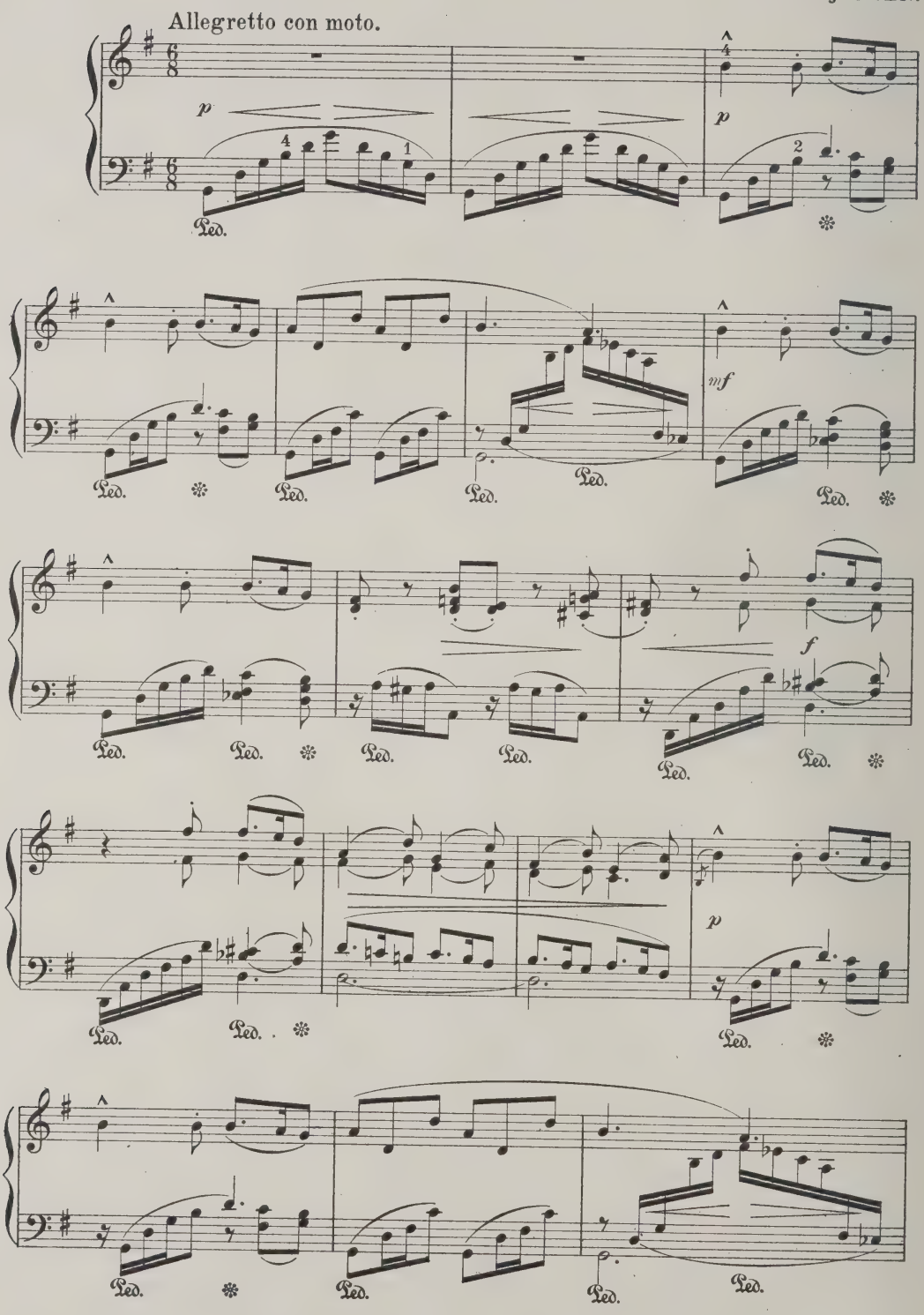
W. A. MOZART.

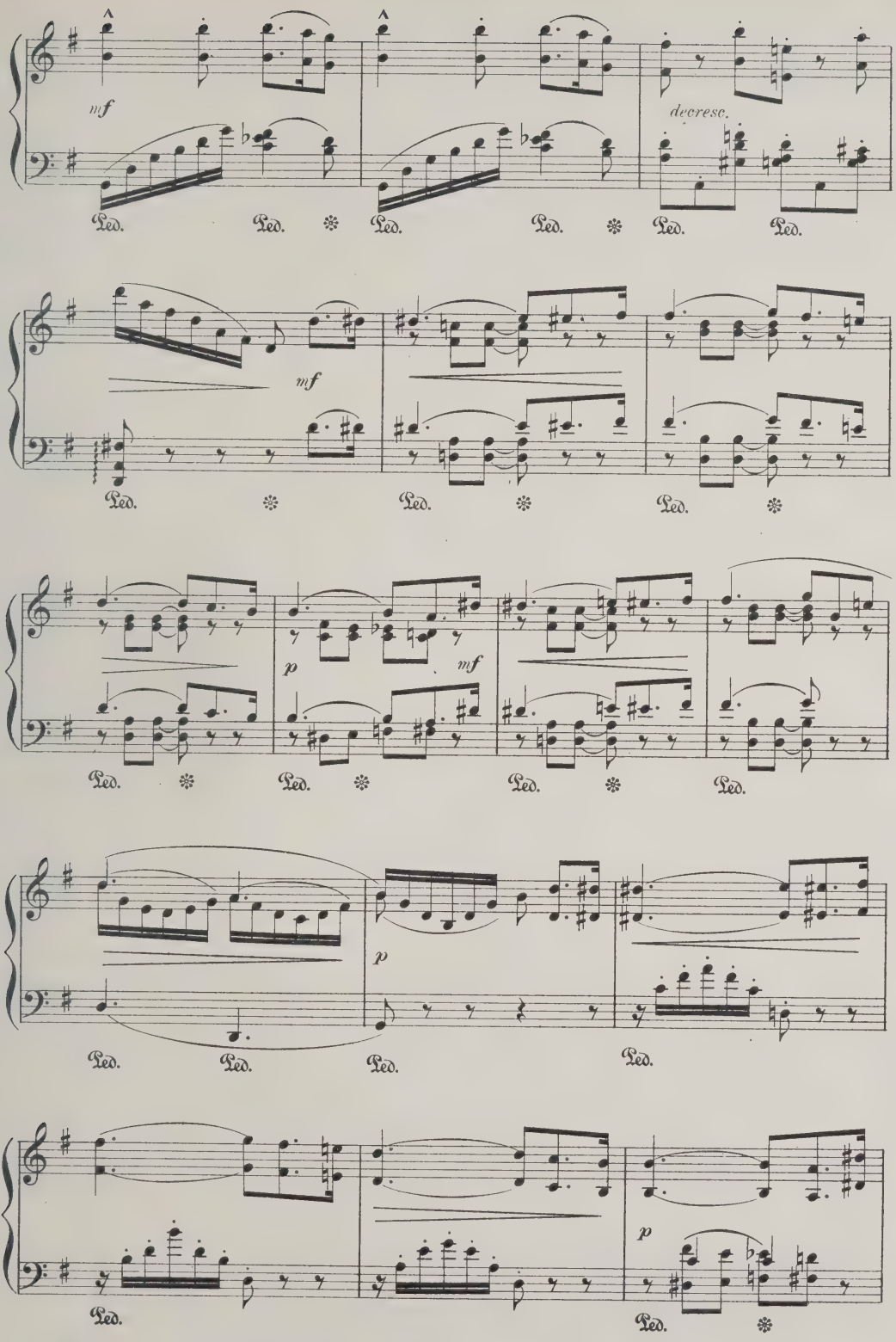


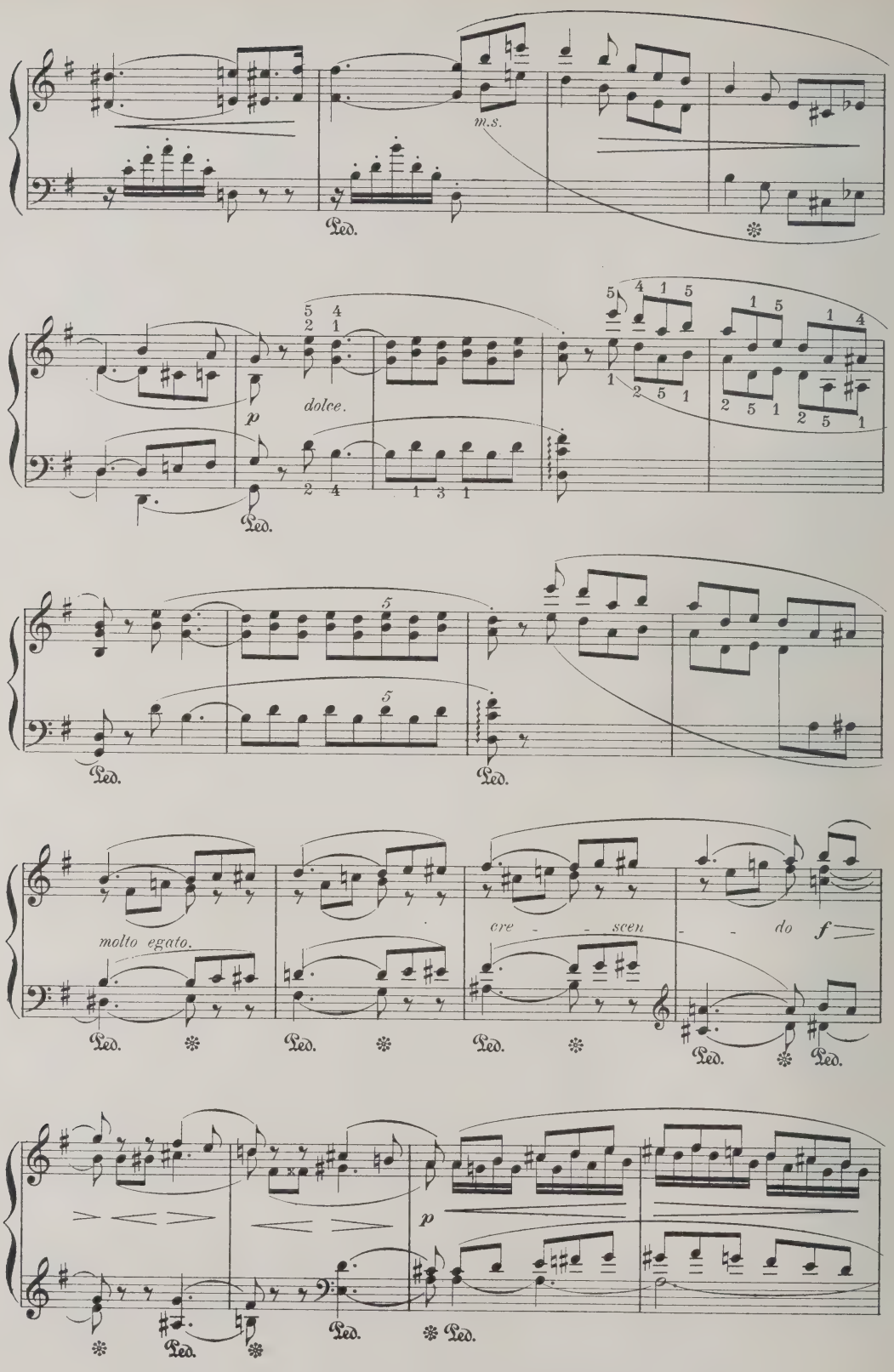

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
mf
p
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
f
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
un poco riten.
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

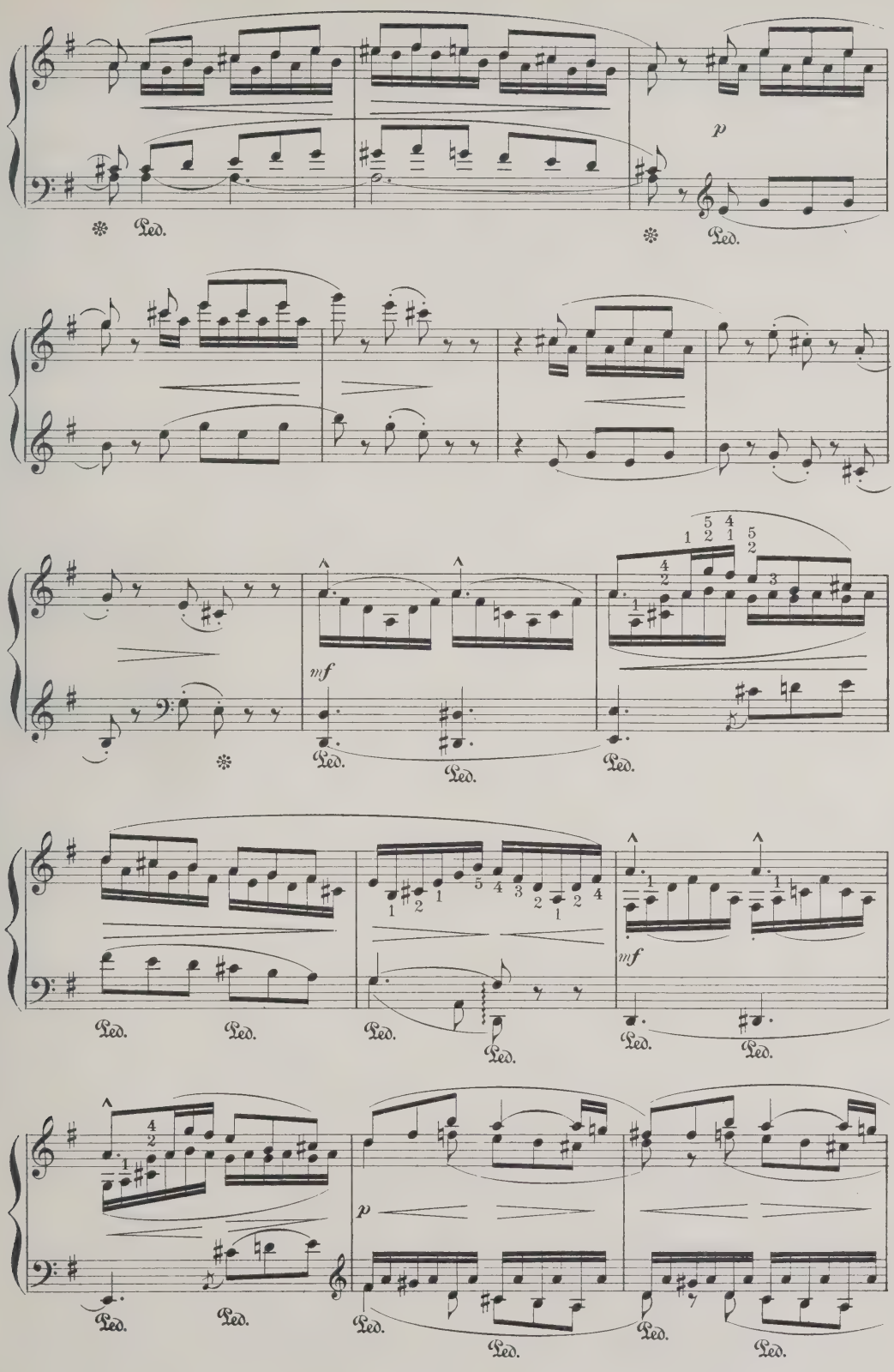
Berceuse.

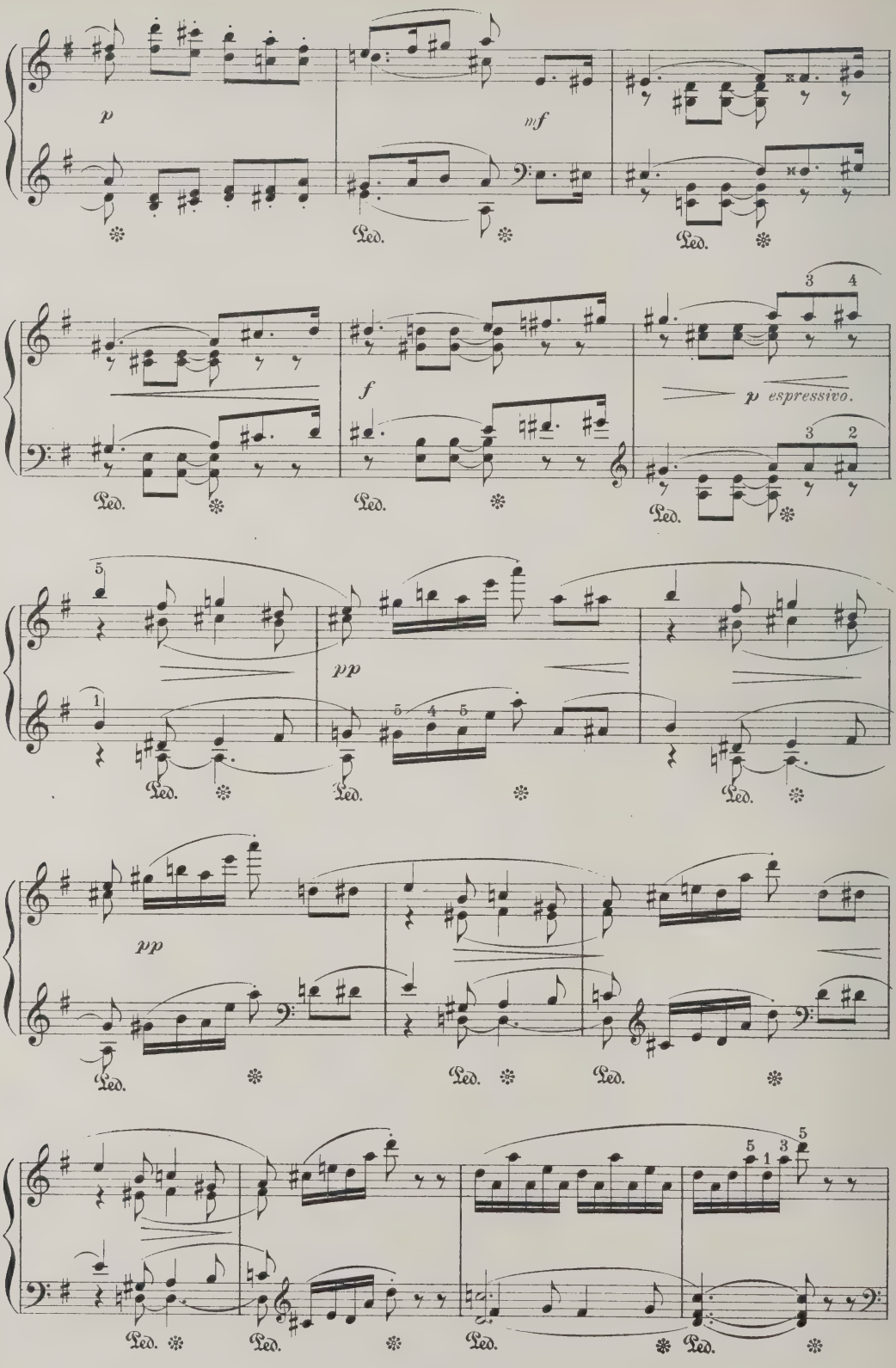
ADOLF JENSEN.

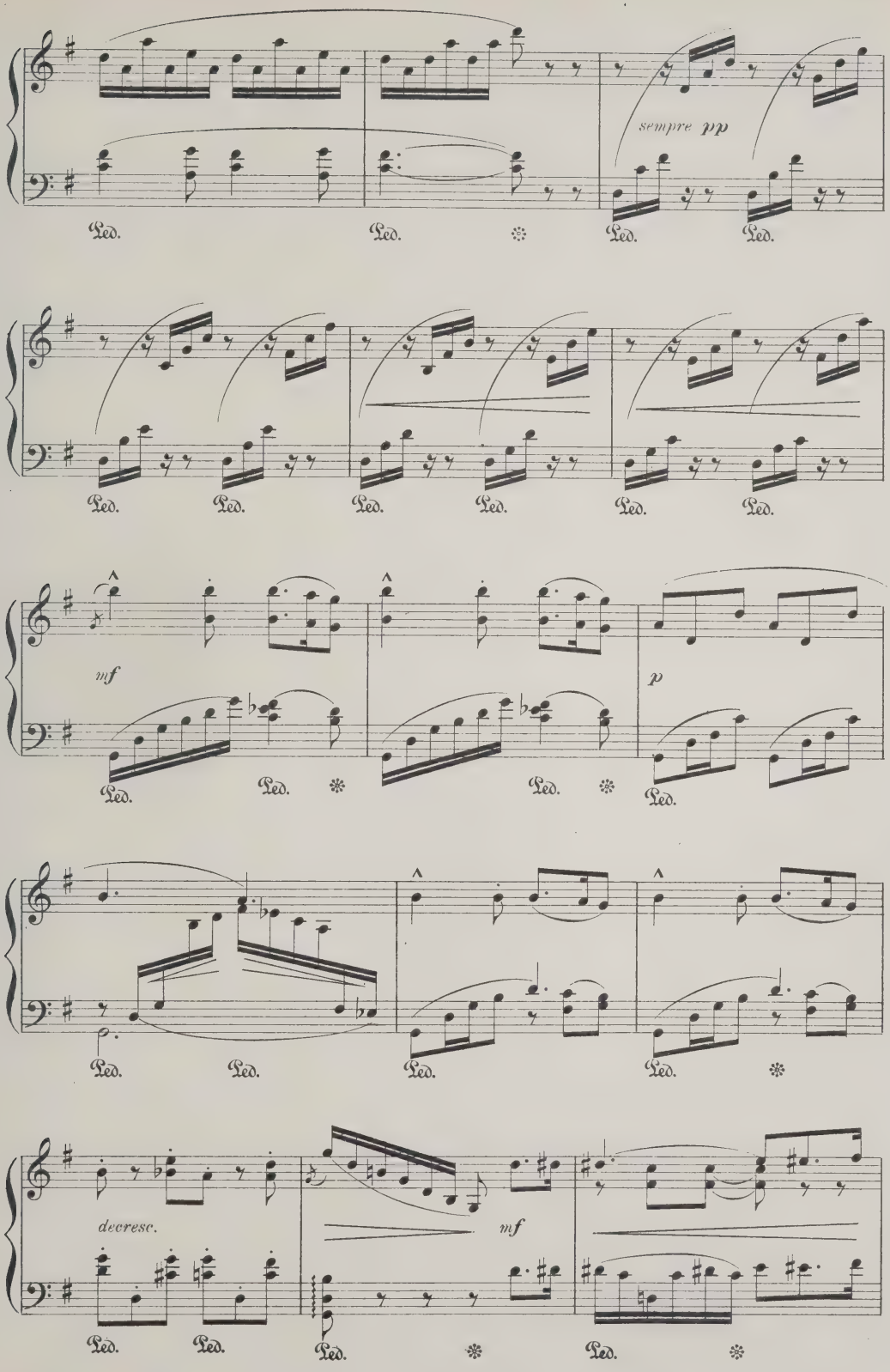


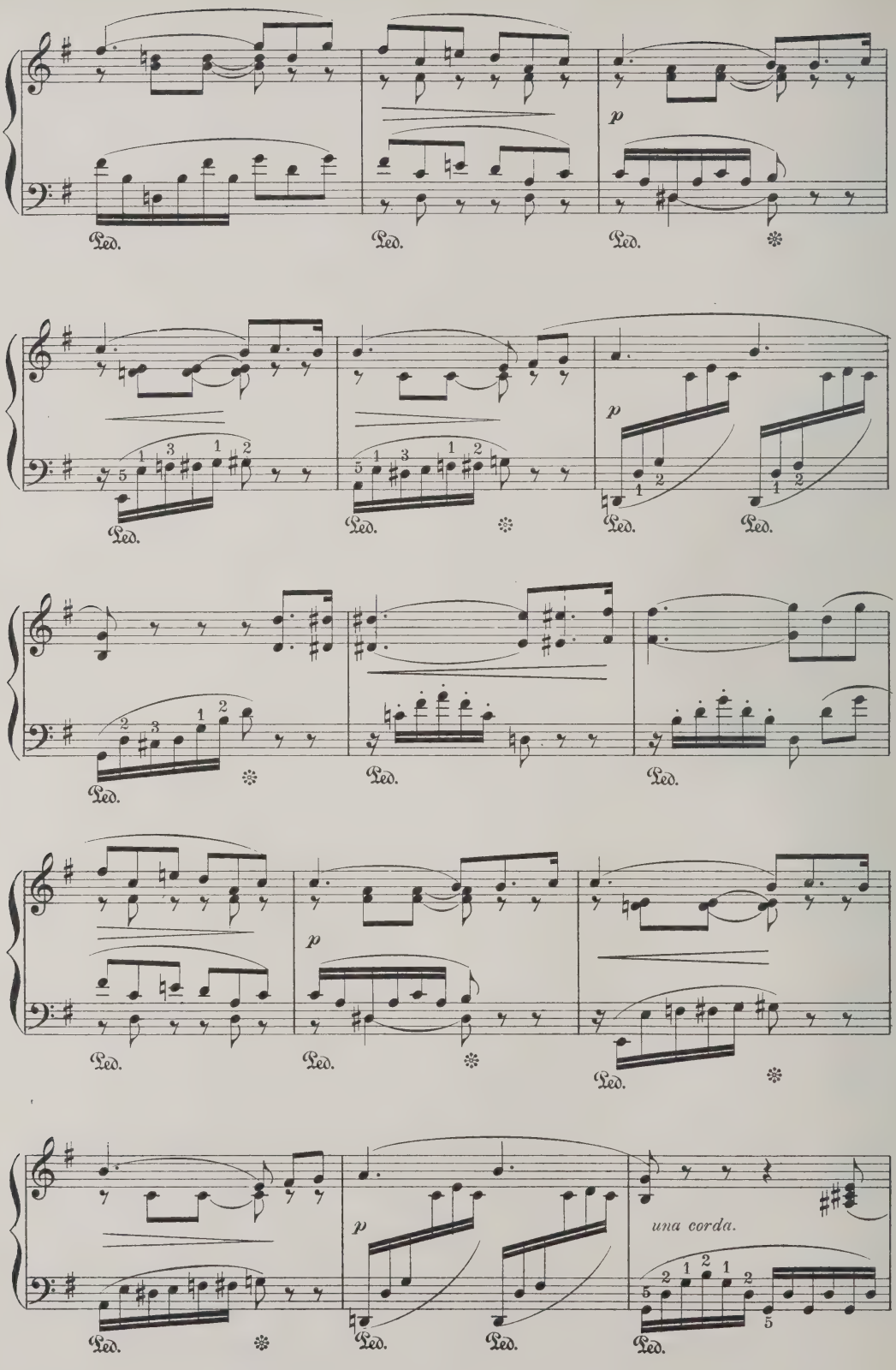

mf
decrese.
Ped.
mf
p
mf
p
p

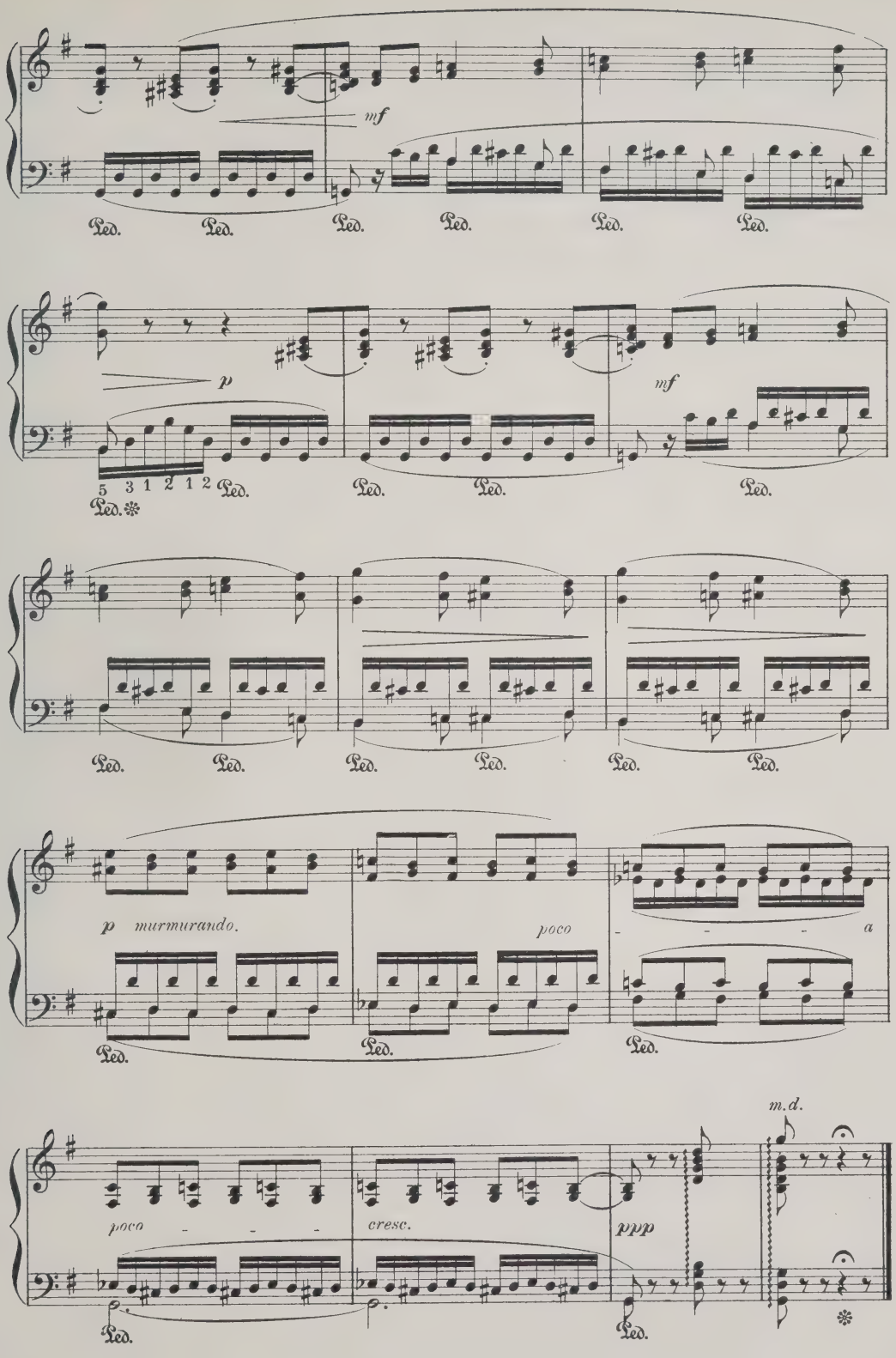

m.s.
Ped.
dolce.
p
molto egato.
cre - - scen - - do
f
p


p
Ped.
mf
p


p
mf
Ped.
f
p espressivo.
pp
pp


sempre pp
Ped.
mf
p
decresc.
mf

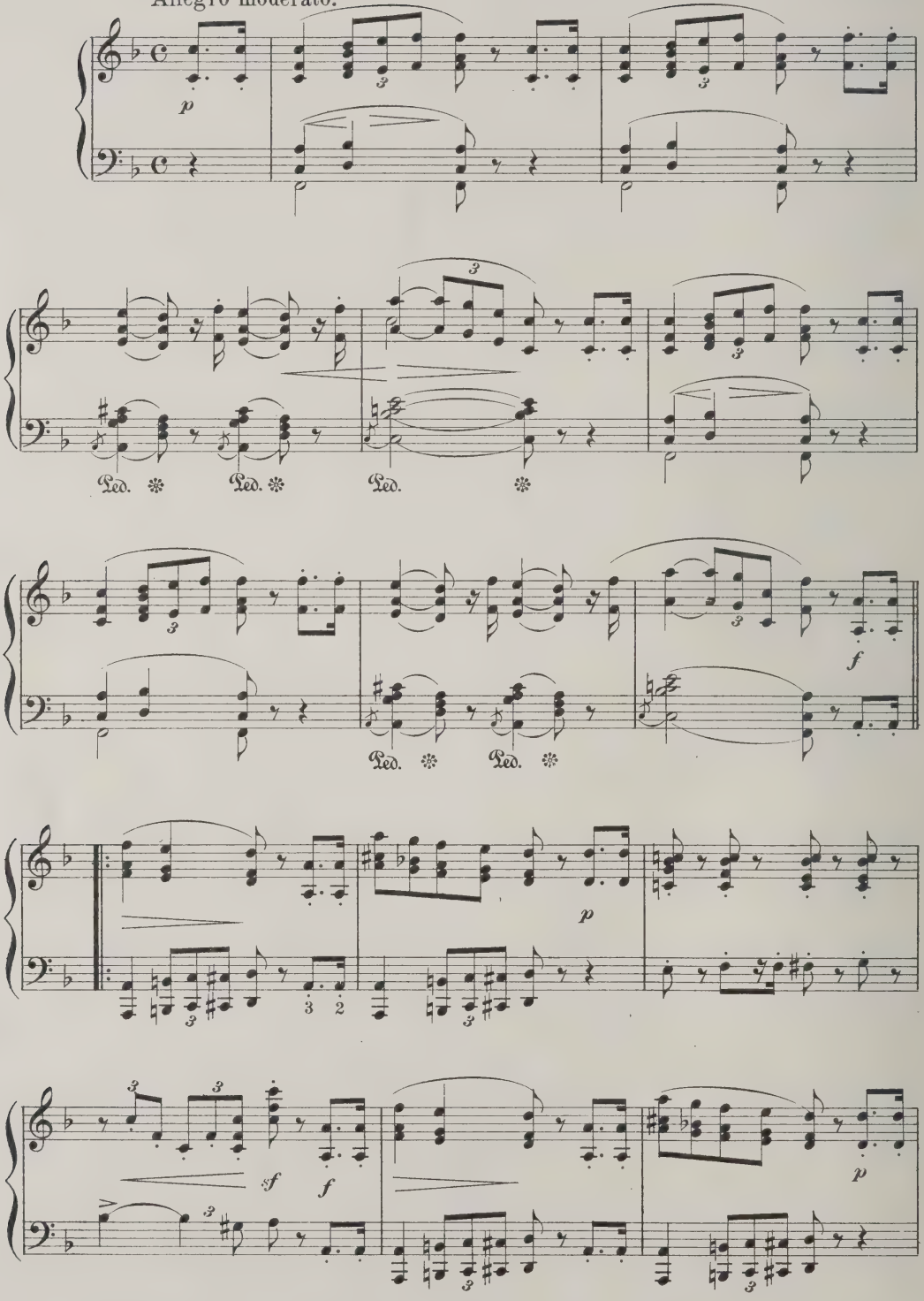

p
una corda.

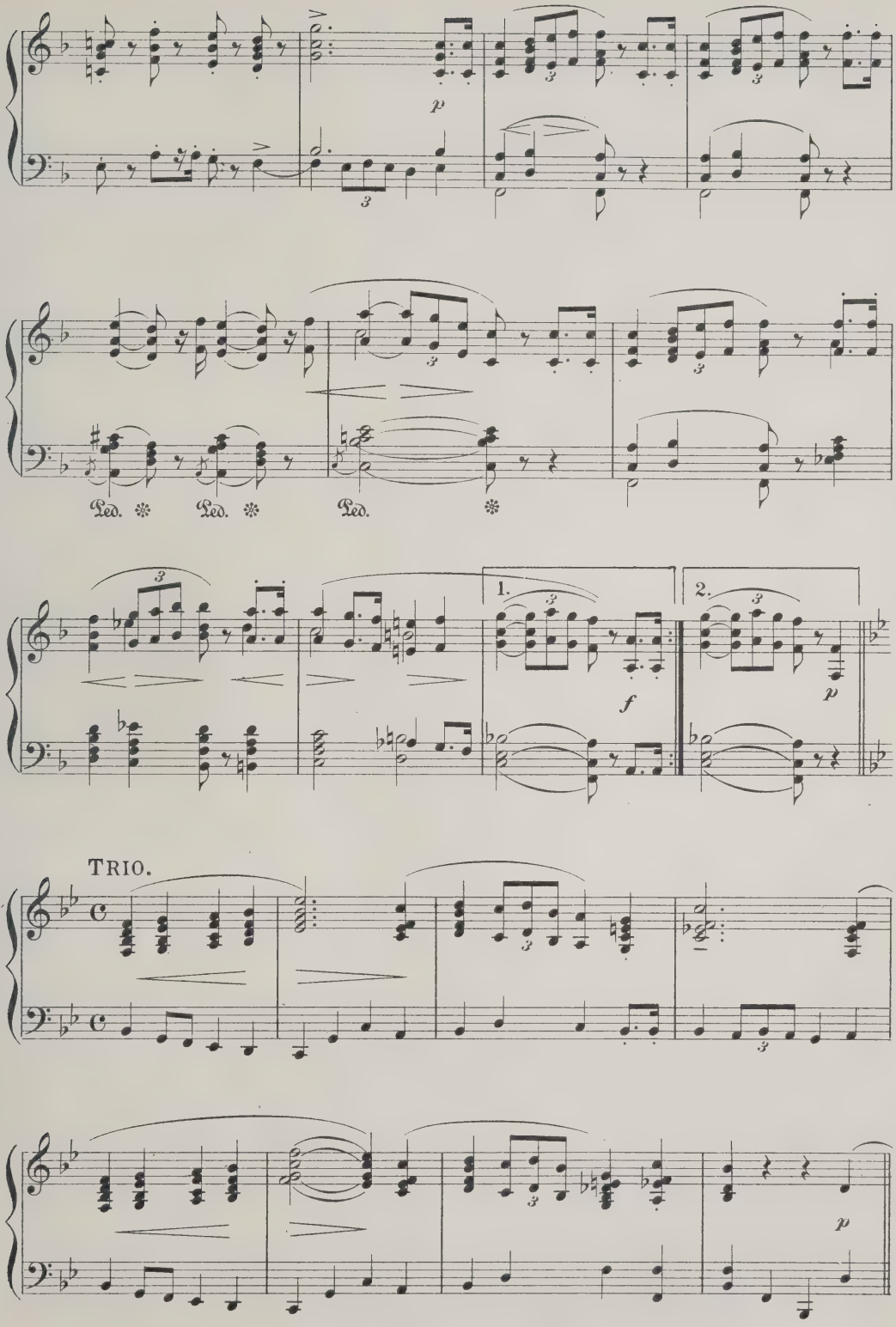

mf
Ped.
p
5 3 1 2 1 2
mf
p murmurando.
poco
a
m.d.
poco
cresc.
ppp

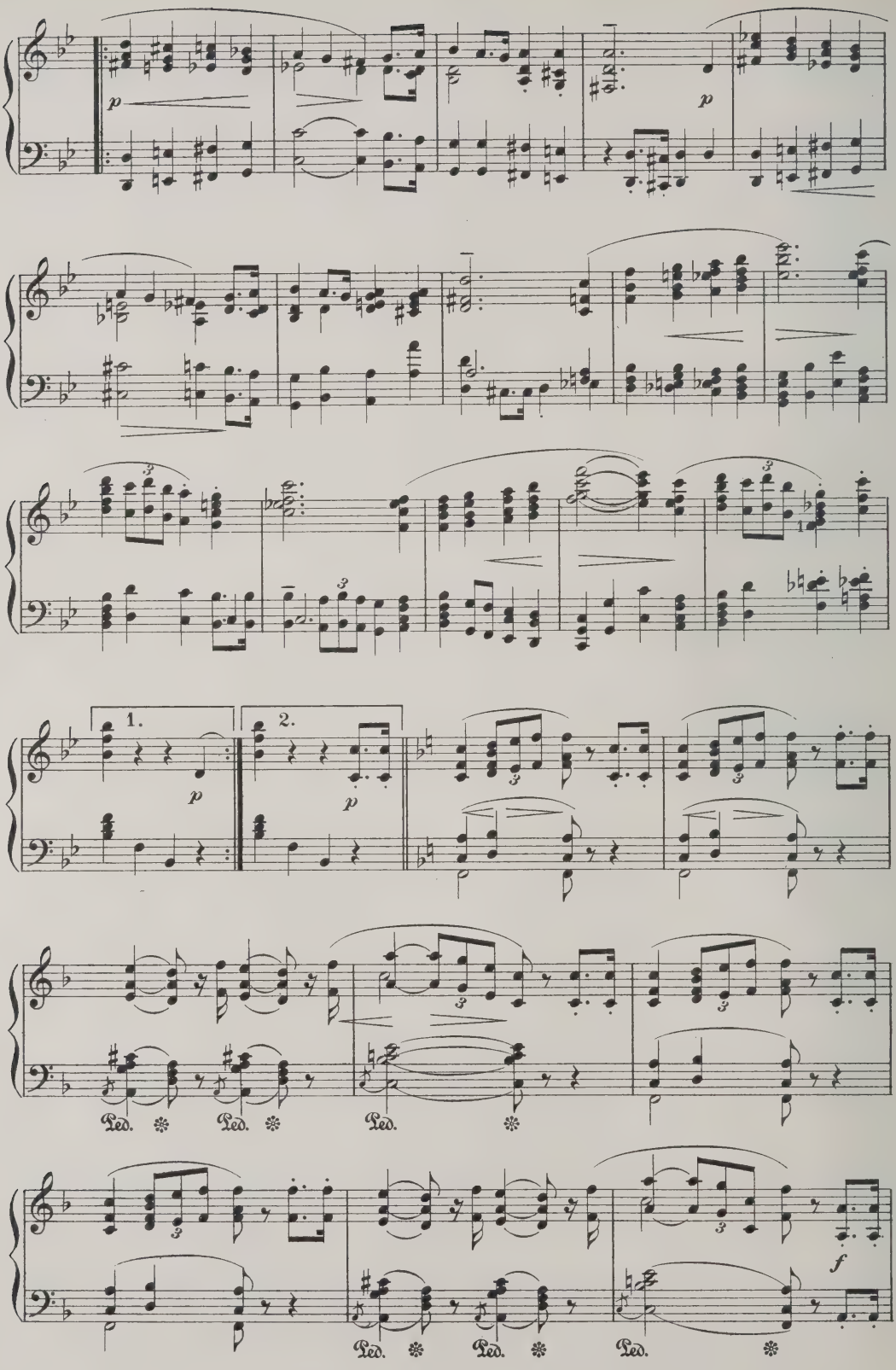
Serenade.

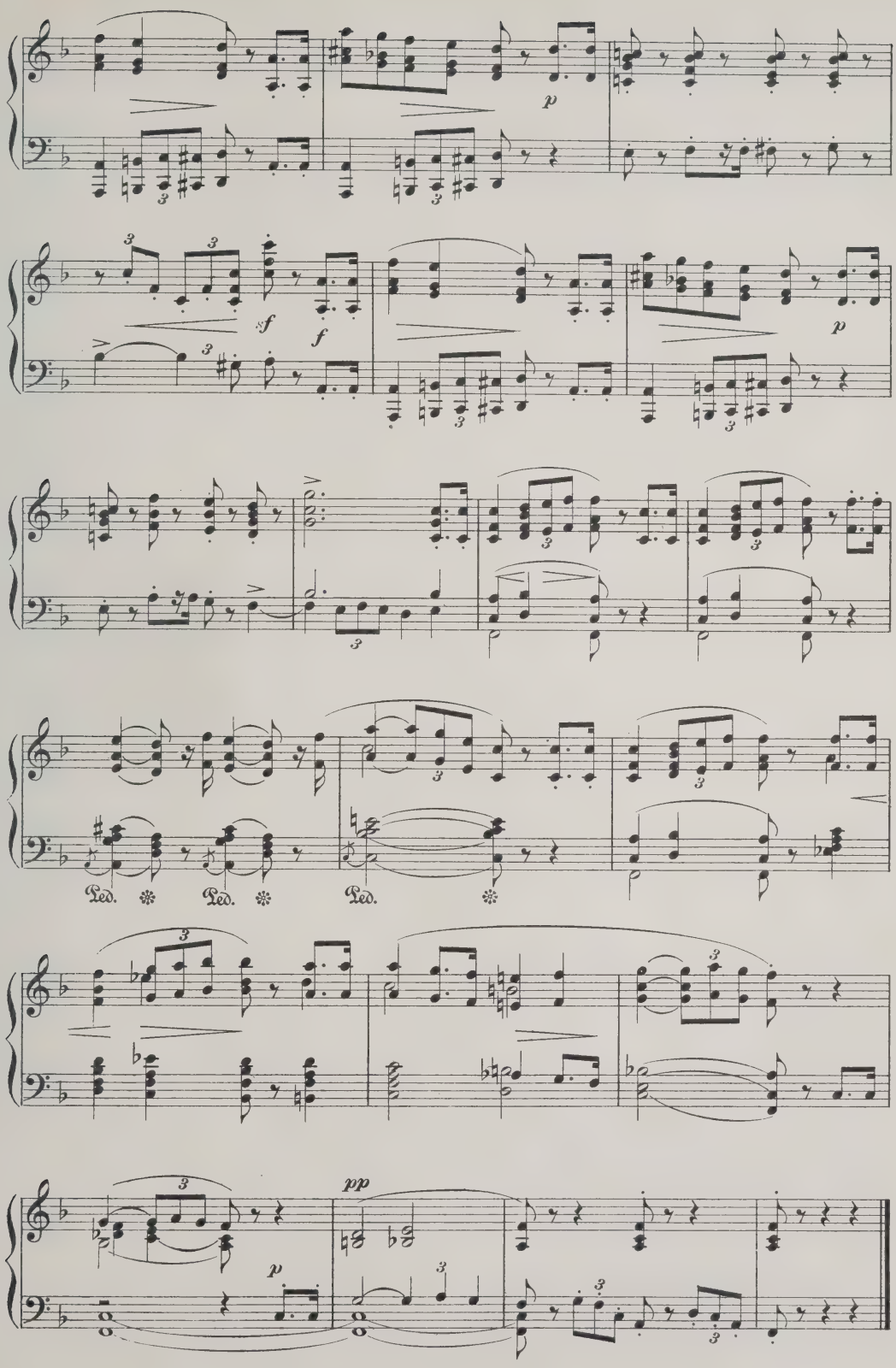
MARCH.
Allegro moderato.

H. SCHOLTZ, Op. 26. No 1.




p
Ped. Ped. Ped.
1.
2.
f
p
TRIO.
p


p
p
1.
2.
p
p
Ped.
Ped.
Ped.
Ped.
Ped.
f

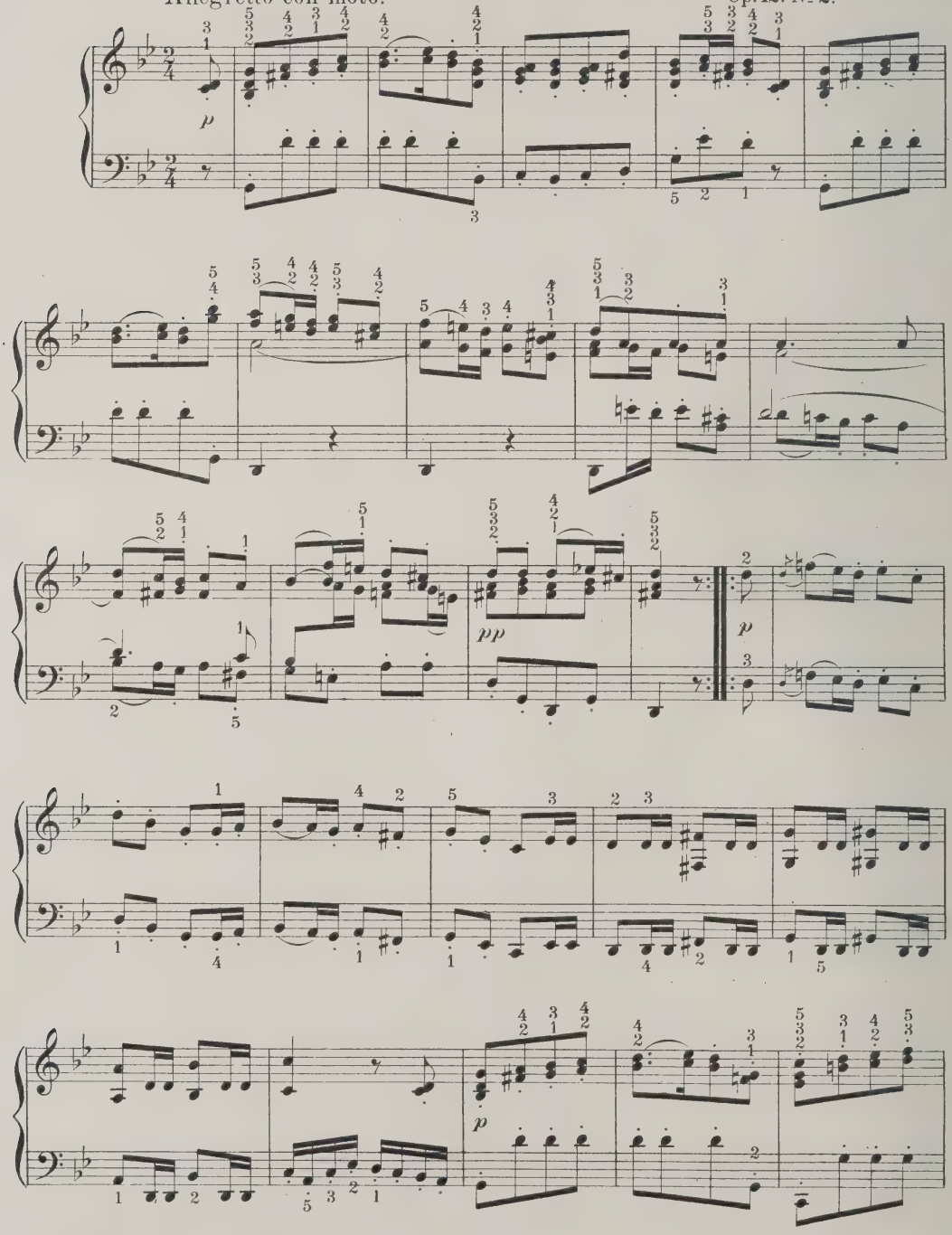

p
sf
f
f
p
Ped.
Ped.
Ped.
pp
p

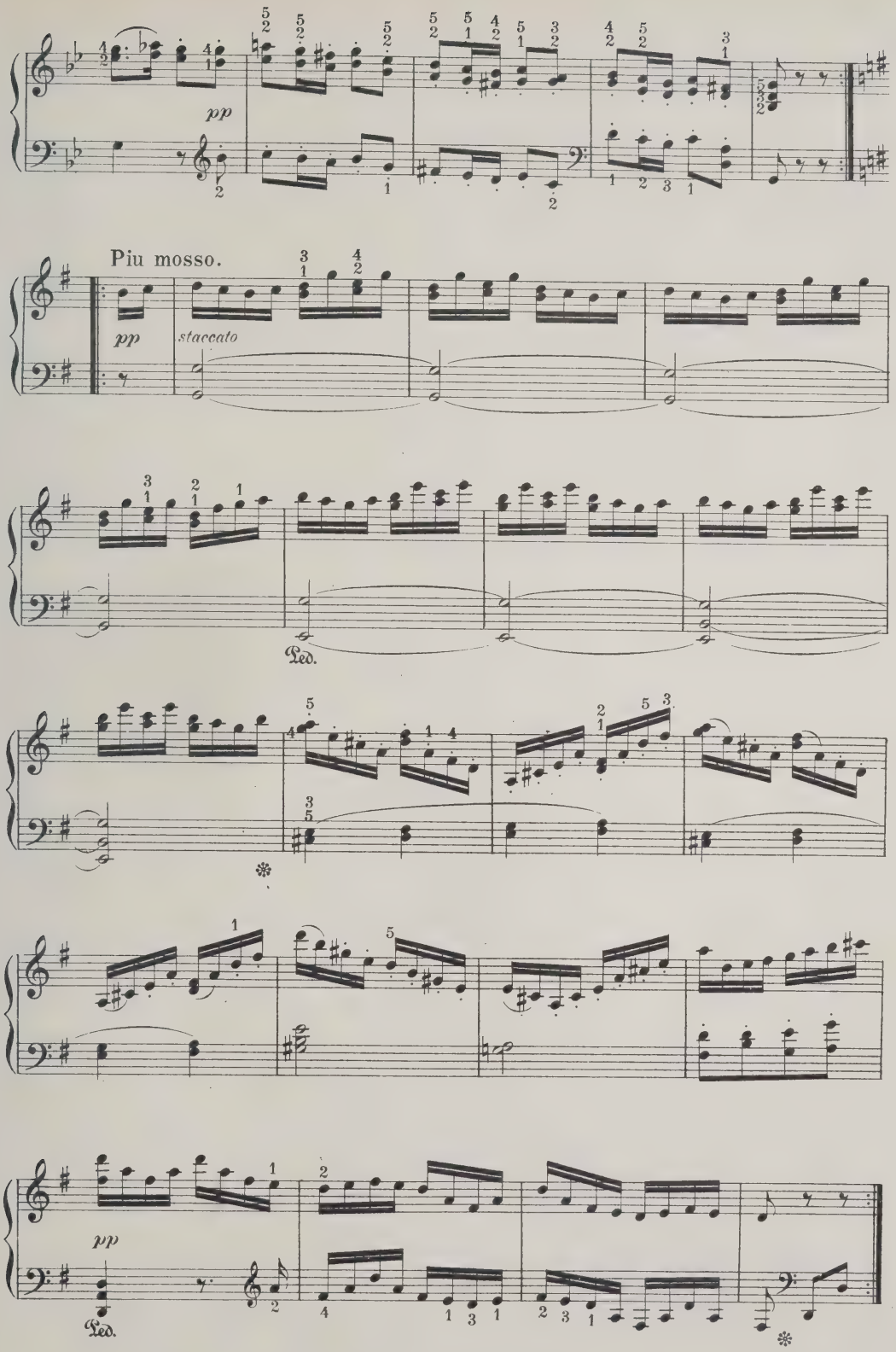
Canzonetta.

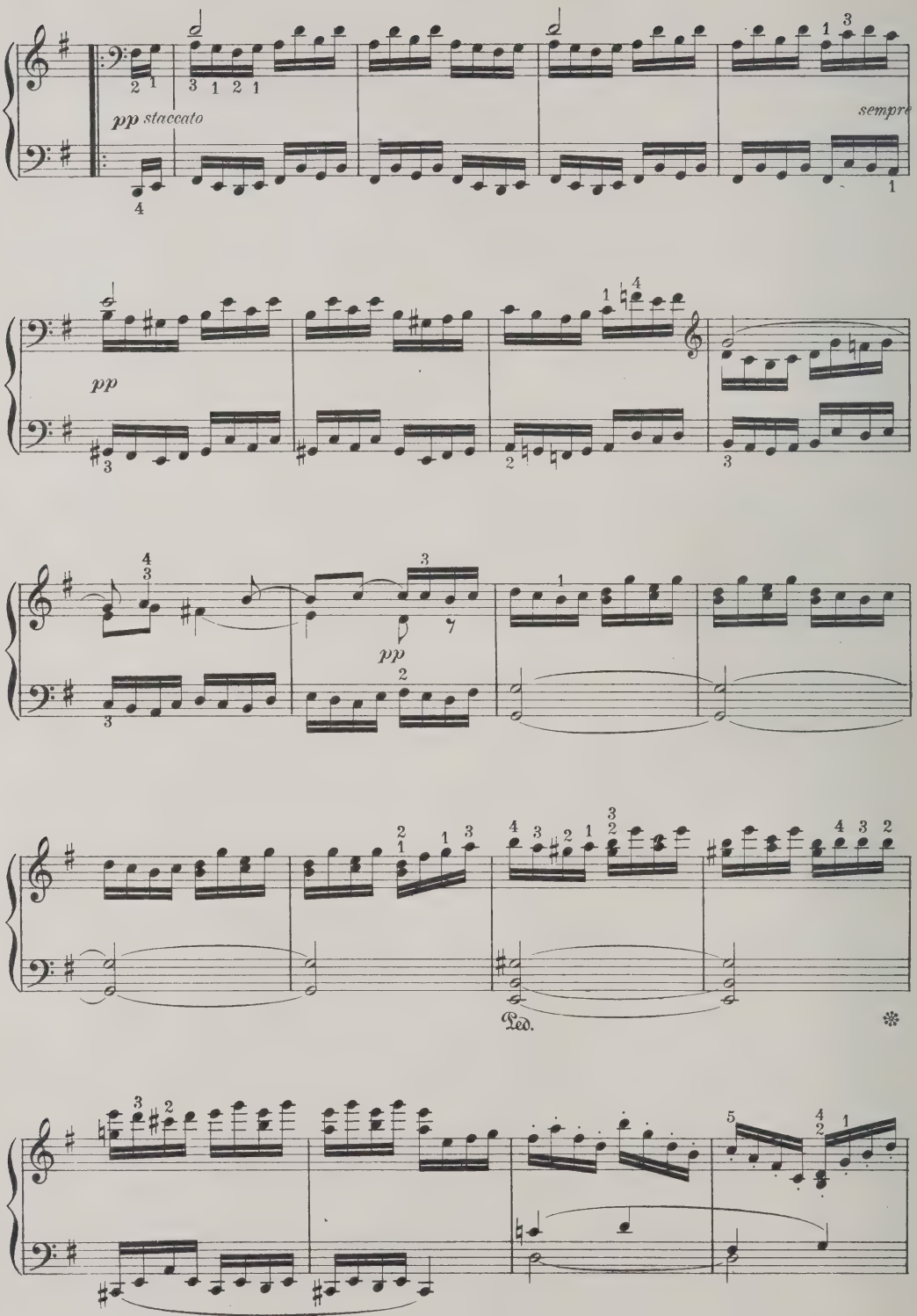
from the String Quartet in E flat.

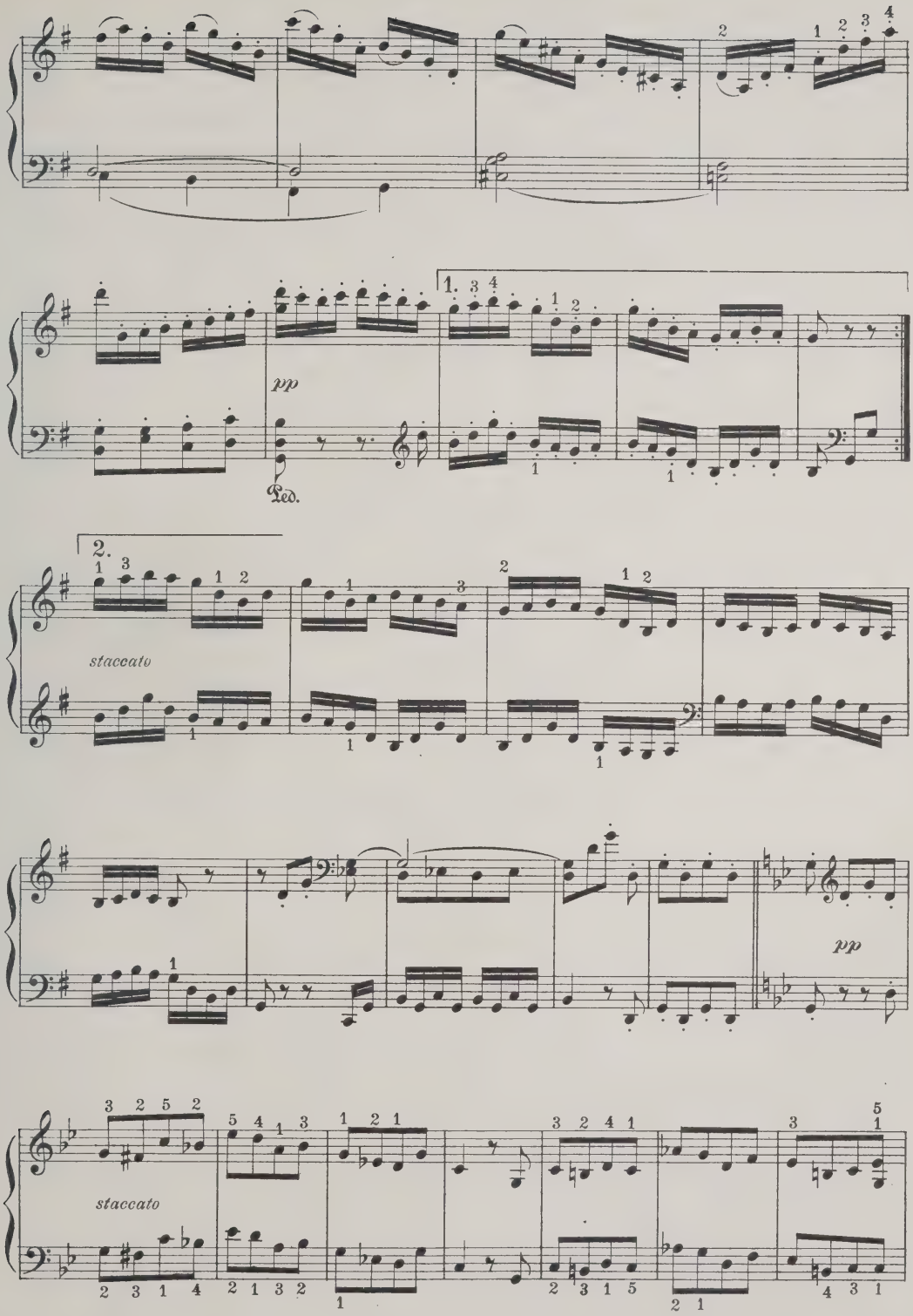
F. MENDELSSOHN-BARTHOLDY.
Op. 12. № 2.

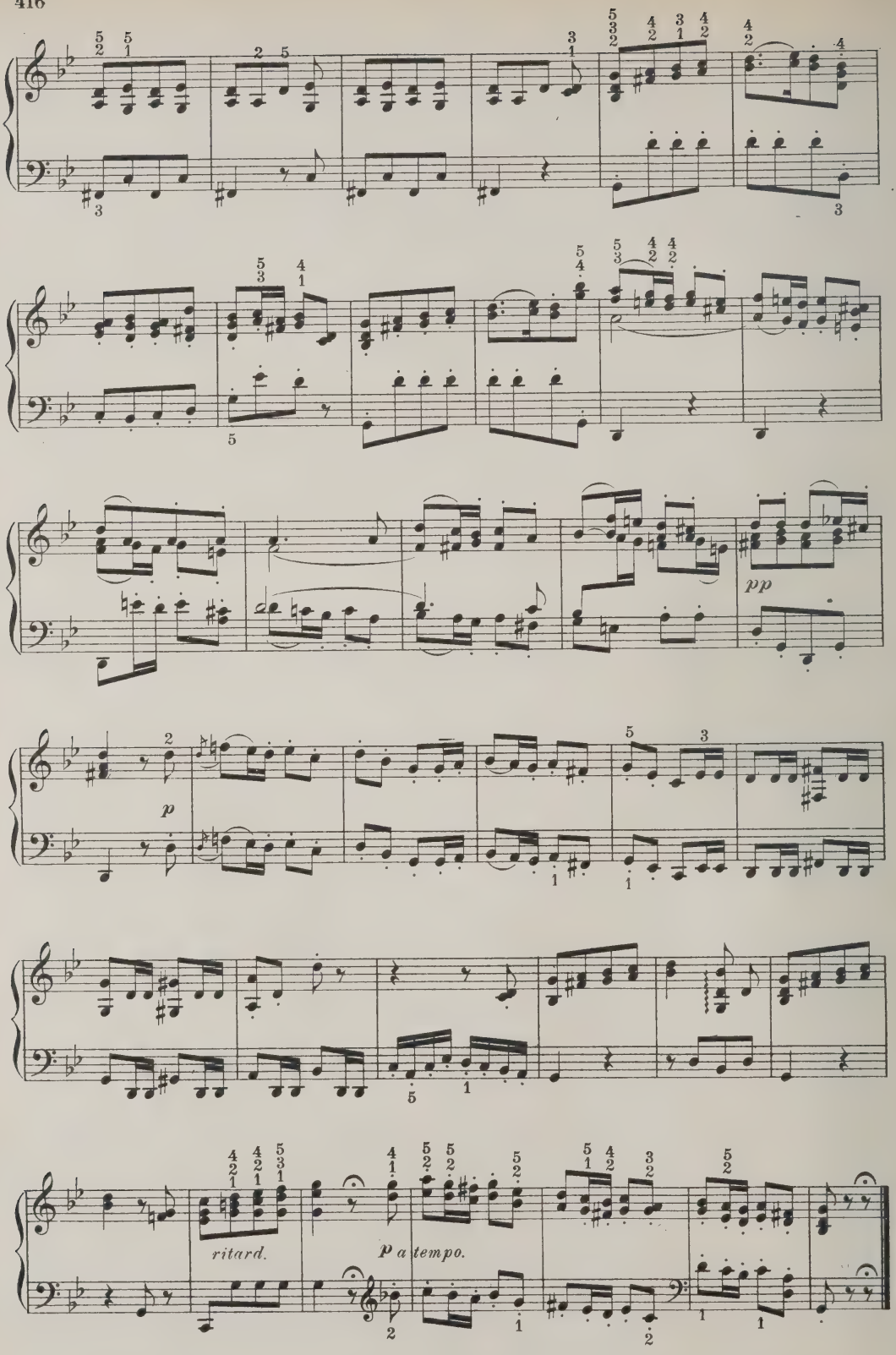
Allegretto con moto.

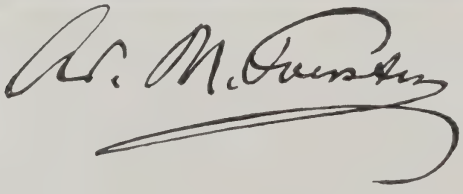



pp
Piu mosso.
pp
staccato
Ped.
Ped.


pp staccato
sempre
pp
pp
Ped.


1.
2.
pp
Ped.
staccato
staccato
pp


pp
p
ritard.
p a tempo.



ADOLPH MARTIN FOERSTER

ADOLPH MARTIN FOERSTER was born Feb. 2, 1854, at Pittsburg, Pa. His first instruction was given him by his mother, and he subsequently studied with Jean Manns. In 1872 he went to Leipsic, and remained there three years, studying theory under E. F. Richter and Dr. Robert Papperitz, singing under Adolphe Schimon and Leo Grill, and the piano under Ernst F. Wenzel and Theodore Coccius.

Returning to America in 1875, Mr. Foerster accepted an engagement at the Fort Wayne Conservatory of Music at Fort Wayne, Ind., where he remained until 1876, at which time he returned to Pittsburg, where he has since resided, and where he has acted as conductor of the Symphonic Society, and also of the Musical Union. He has written for piano, violin, 'cello and voice (both songs and part songs), chamber music and full orchestra. His *Thusnelda* was given in Pittsburg under Theodore Thomas at the May Musical Festival in 1884; his *Love Song*, for soprano and orchestra, was given at the May Festival in 1889 under Anton Seidl; and his *Festival March* was also performed under the same conductor at the May Festival in 1891, for which it was composed. In 1893 it was performed at the "World's Fair" under Theodore Thomas. His quartets, Op. 21 and 33, and the trio, Op. 29, have been performed in various parts of this country and in Germany.

Among his other principal compositions are the following: —

March-Fantasie, Op. 8.
Festival Music, Op. 9.
Among Flowers, Op. 28. Album of Songs.
The Falconer, suite, Op. 31.
Symphonic Ode to Byron, Op. 35.
Two Concert Etudes, Op. 37. (Piano.)
Dedication March, for Carnegie Hall, Pittsburg, Pa., 1895. A *Prelude* to Goethe's *Faust*. A prize composition of the Art Society of Pittsburg, in 1898. Three dramatic arias: *Love Song*, *Hero and Leander*, and *Verzeveiflung*, for soprano and orchestra. A symphonic poem, *Sigrid*. His composition for the organ, *In Memoriam*, is in commemoration of his mother (1905). Among his latest works are *Garland of Songs*, published in 1906, as was also a song cycle, *Greek Love Songs; Album of Lyrics*, Op. 53 and Four Love Songs, Op. 65, both published in 1908.

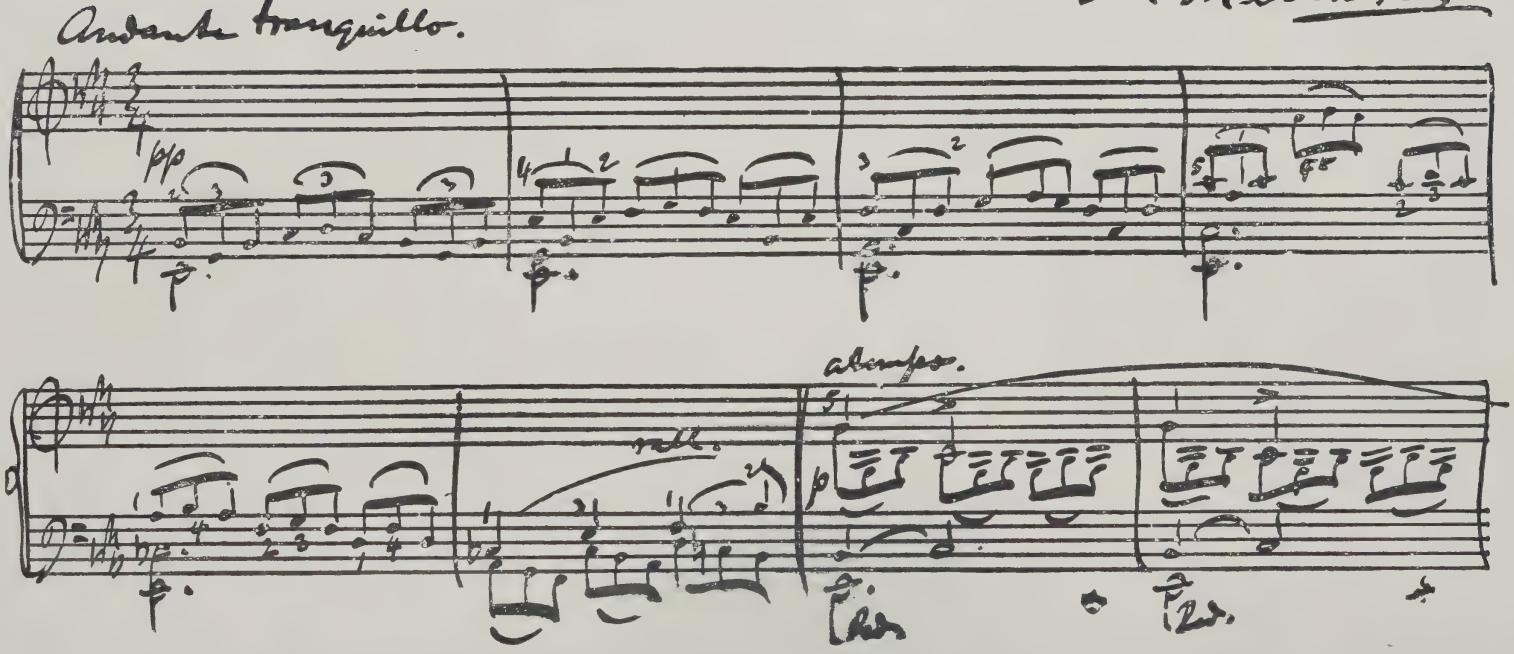
Mr. Foerster is also a contributor to musical magazines.

Much of his piano music is best adapted to teaching, the most prominent compositions being seven sonatinas (Op. 14, 16, 18).

On the Sea.

Ad. M. Overstein.

Andante tranquillo.



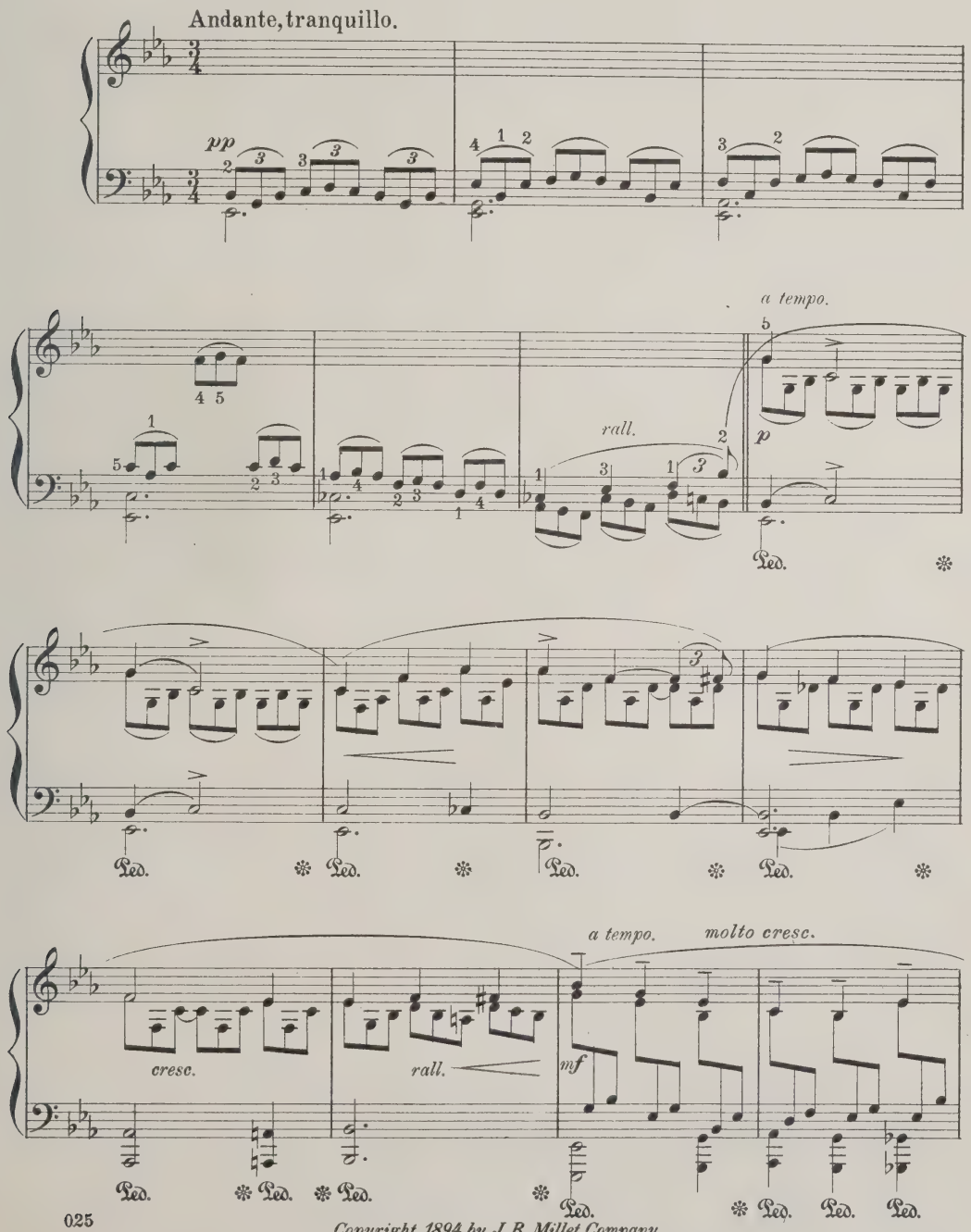
On the Sea.

The splendor of the sinking moon
Deserts the silent bay;
The mountain-isles loom large and faint,
Folded in shadows gray,
And the lights of land are setting stars
That soon will pass away.

O boatman, cease thy mellow song!
O minstrel, drop thy lyre!
Let us hear the voice of the midnight sea,
Let us speak as the waves inspire,
While the plashy dip of the languid oar
Is a furrow of silver fire.

Poem by Bayard Taylor.
(Pennsylvania.)

Music by Ad. M. FOERSTER.
(Pennsylvania.)



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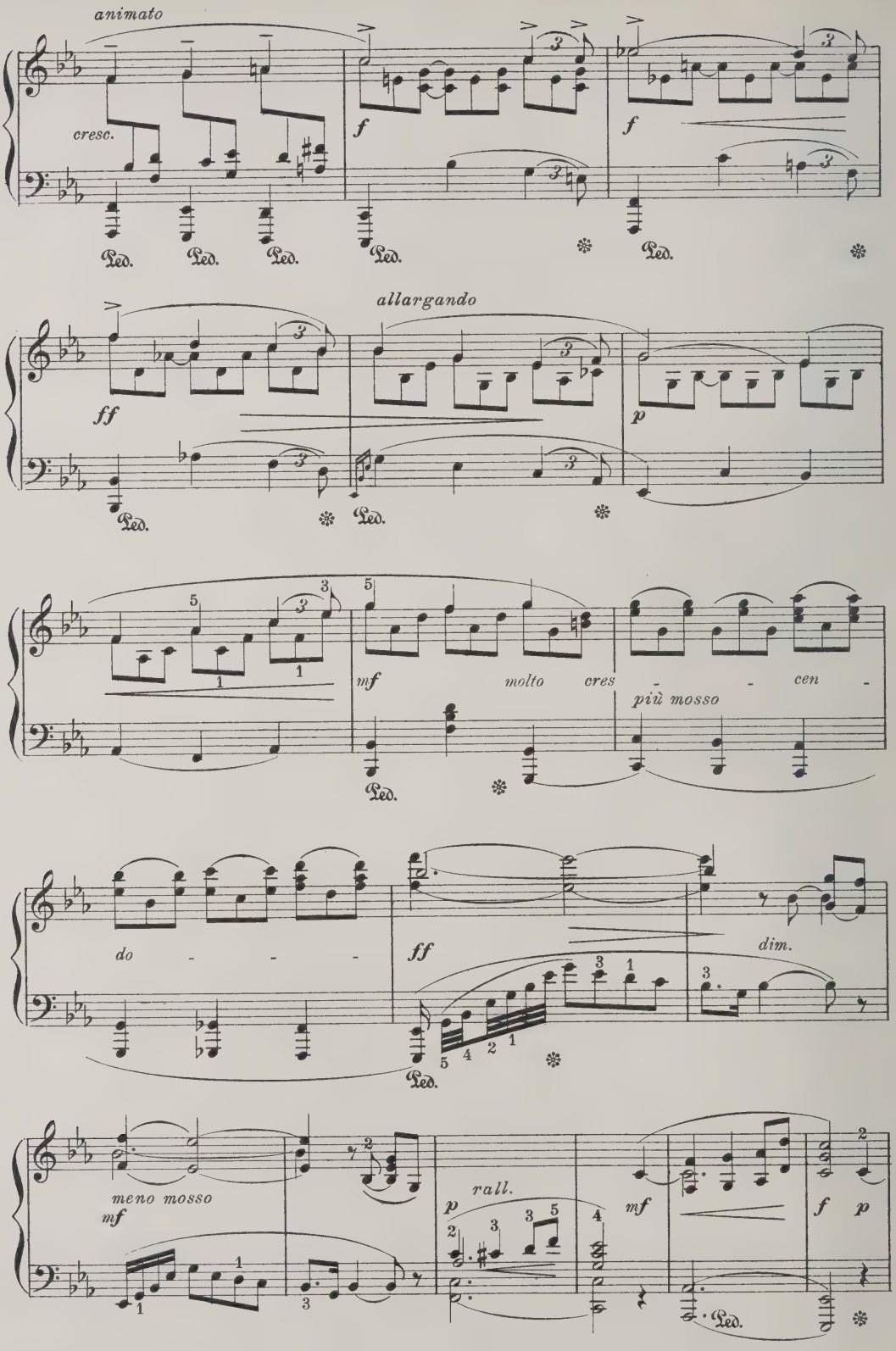
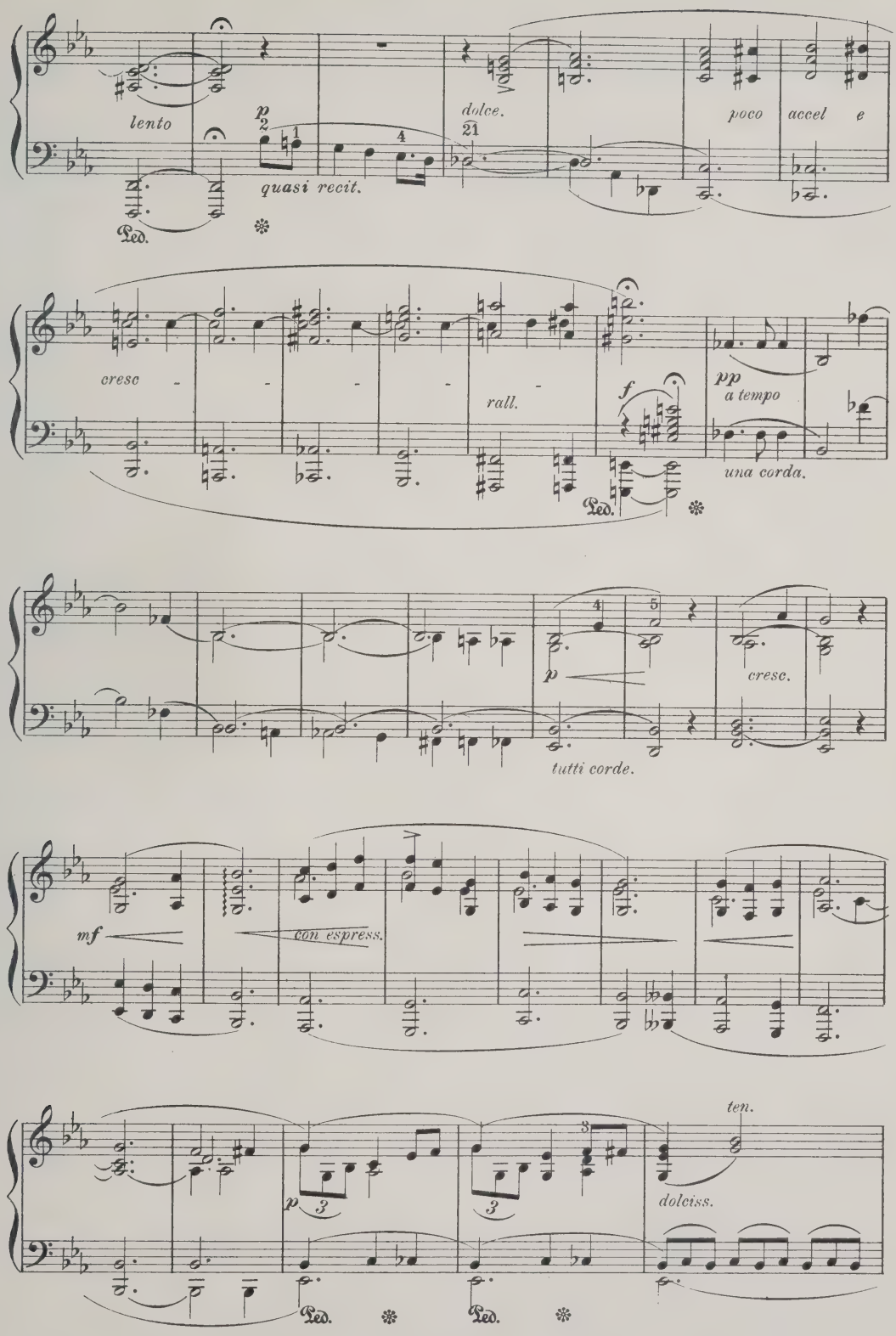
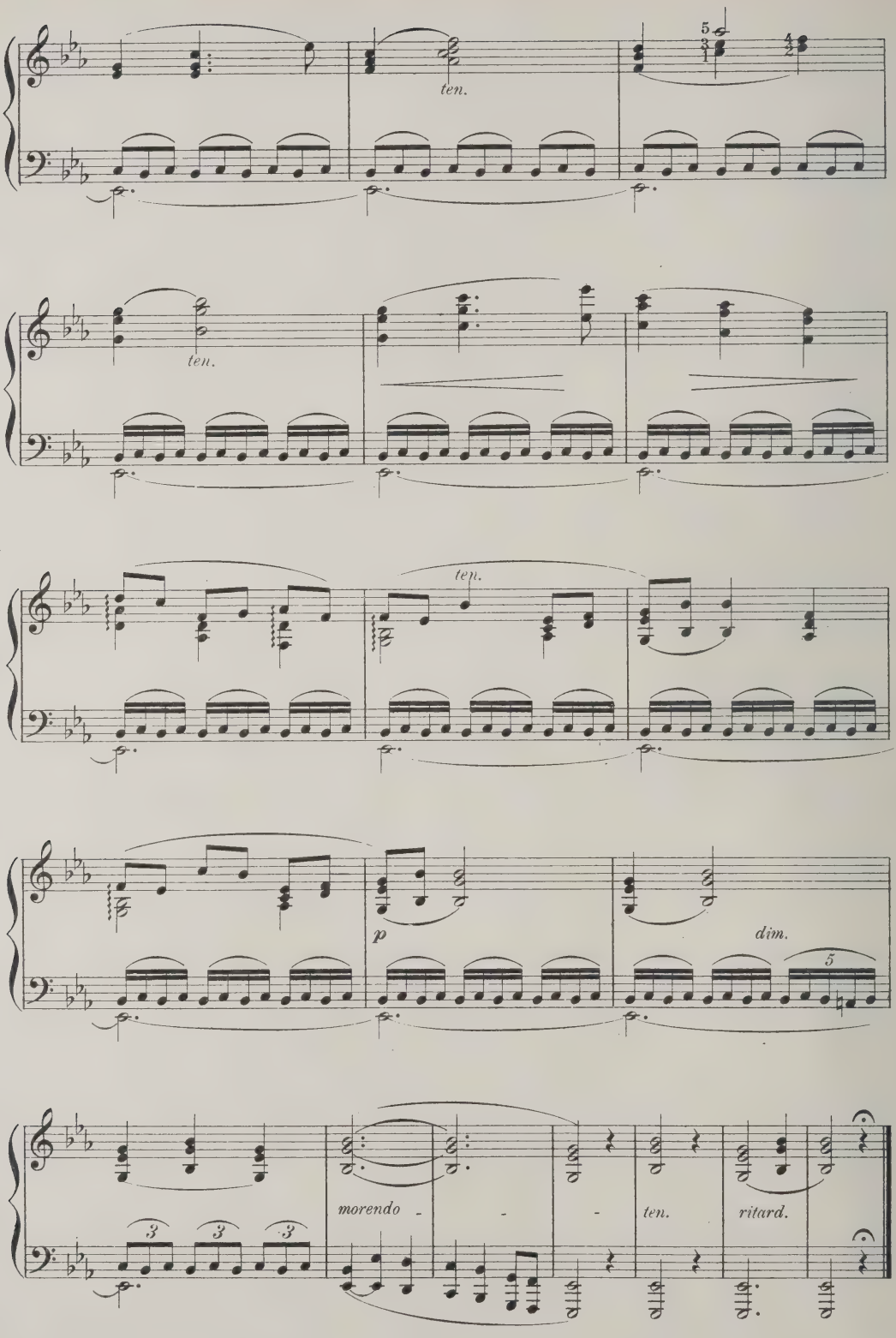

animato
cresc.
f
f
Ped.
Ped.
Ped.
Ped.
Ped.
allargando
ff
p
Ped.
Ped.
mf
molto
cres
- - cen -
più mosso
Ped.
do - - -
ff
dim.
Ped.
meno mosso
mf
rall.
p
mf
f p
Ped.


lento
p
quasi recit.
dolce.
poco accel e
Ped.
cresc - - - - - -
rall.
f
pp
a tempo
una corda.
Ped.
p
cresc.
tutti corde.
mf
con espress.
p
dolciss.
ten.
Ped.
Ped.


ten.
ten.
ten.
p
dim.
morendo
ten.
ritard.

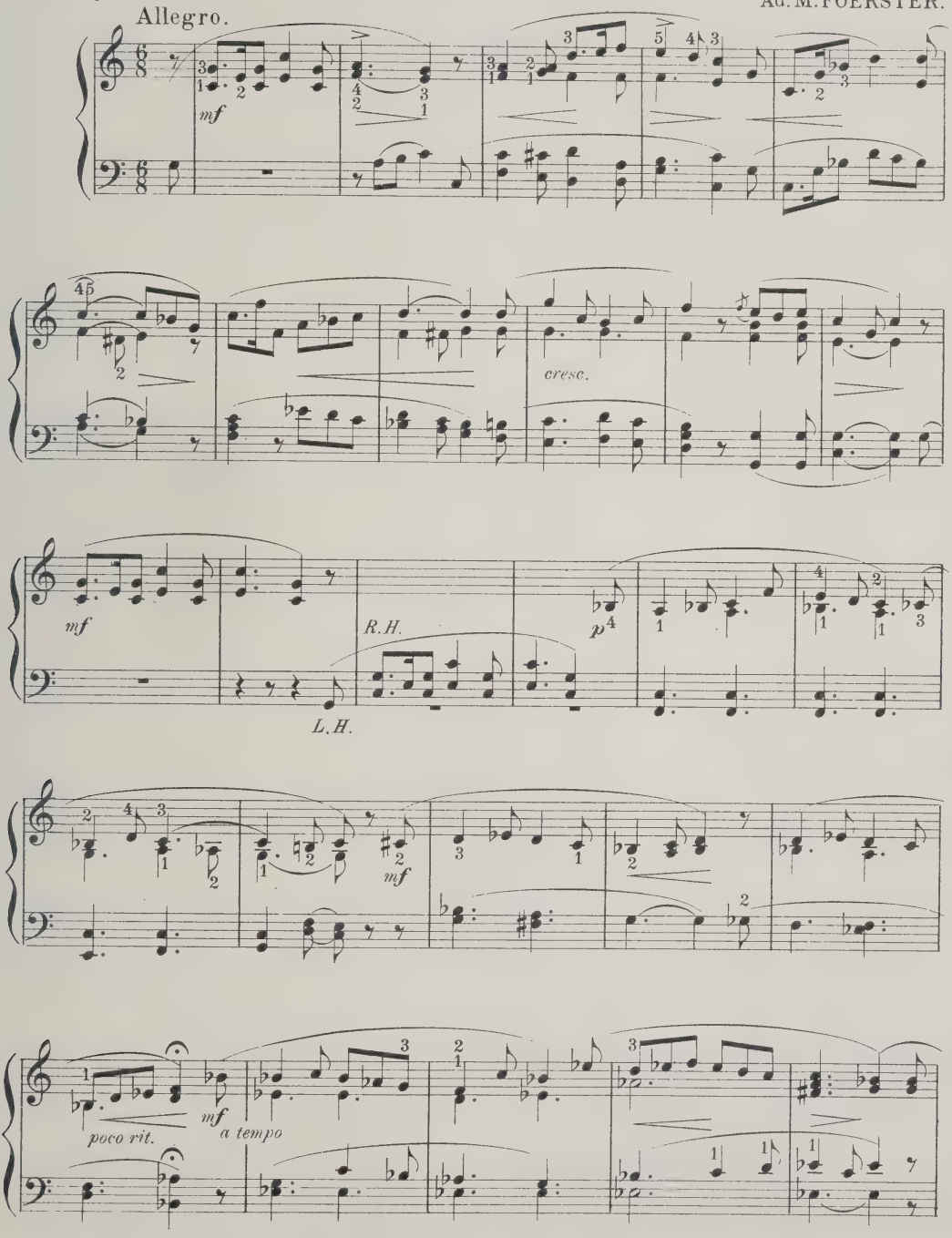
Woodland Sounds.

Das jubelt und das hallet
Empor zum Himmelsdom;
Von allen Zweigen schallet
Ein Melodieenstrom.

In dieses Frühlingsklingen
Soll mischen sich mein Sang
Und in die Ferne dringen
Wie heller Waldhornklang.

Poem by Karl Schaefer.

Ad. M. FOERSTER.



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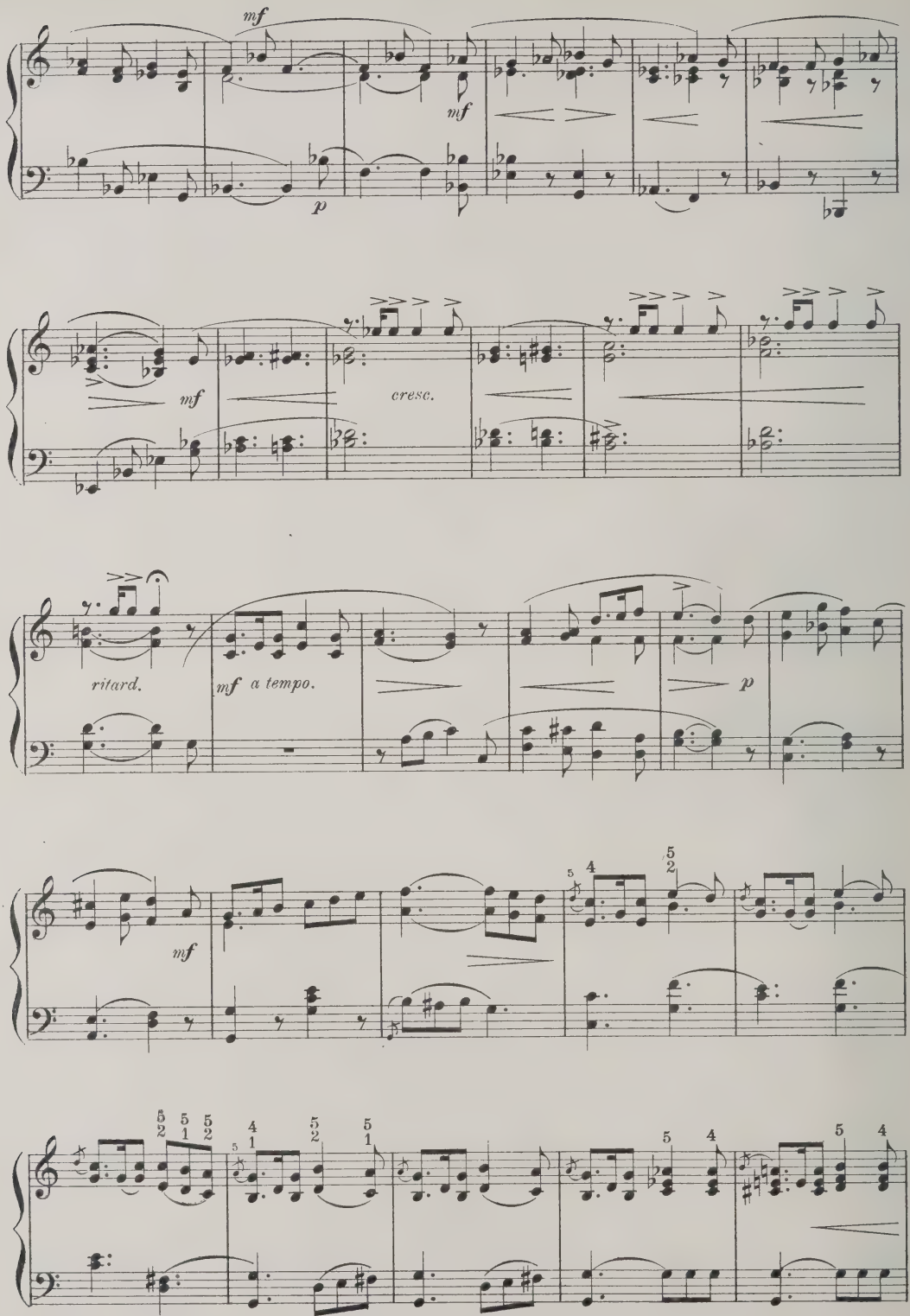
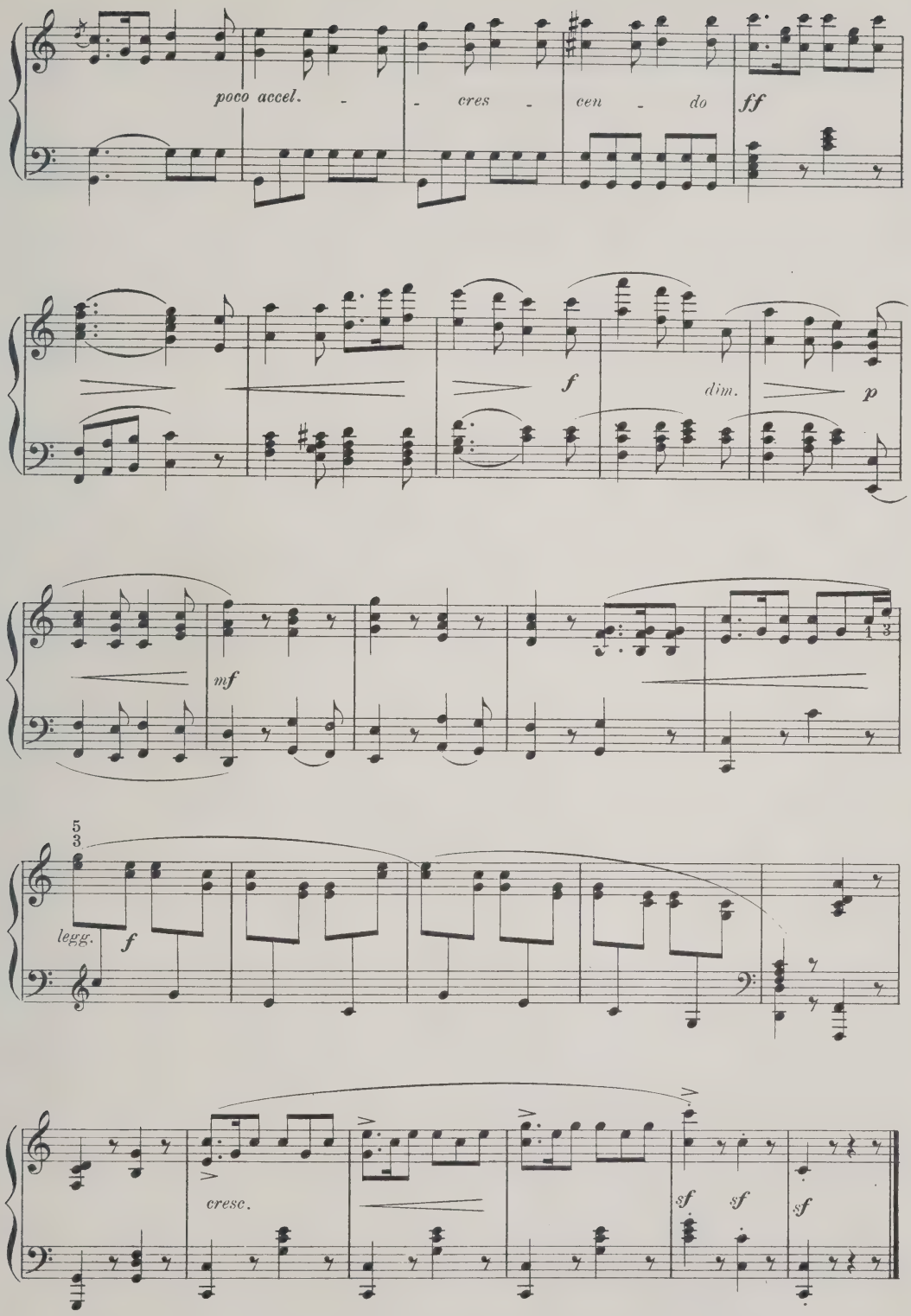
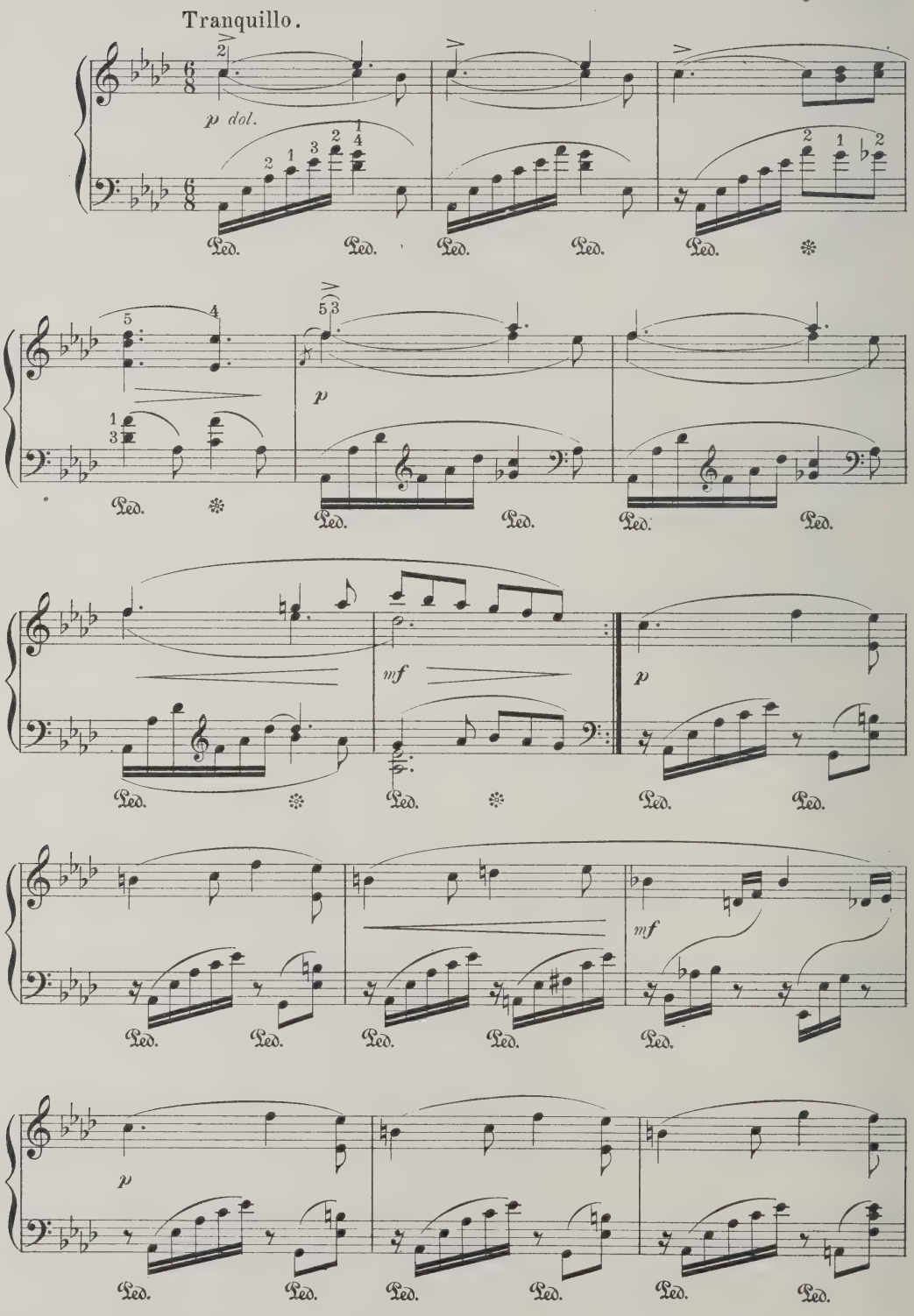
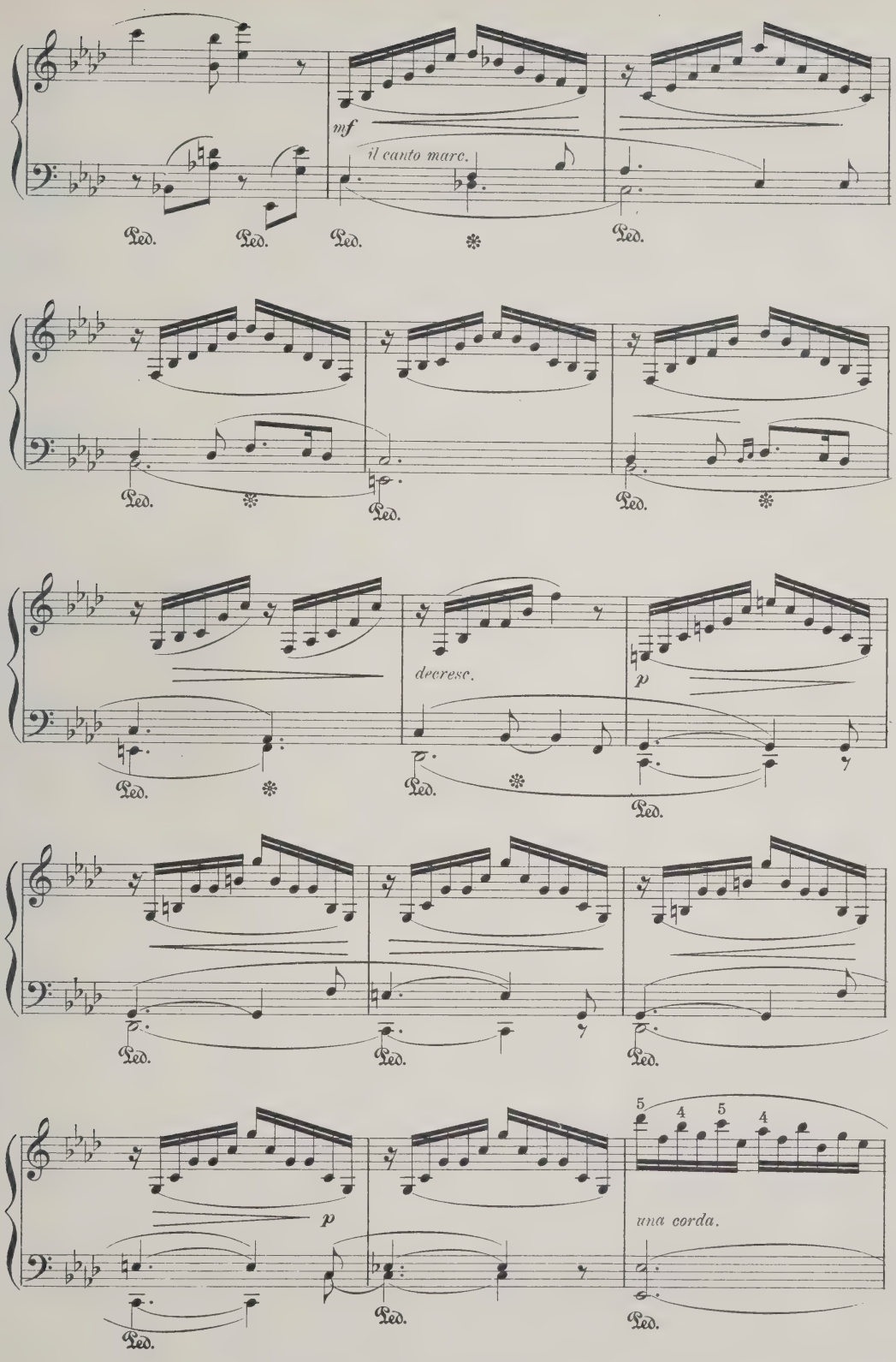

mf
mf
p
mf
cresc.
ritard.
mf a tempo.
p
mf

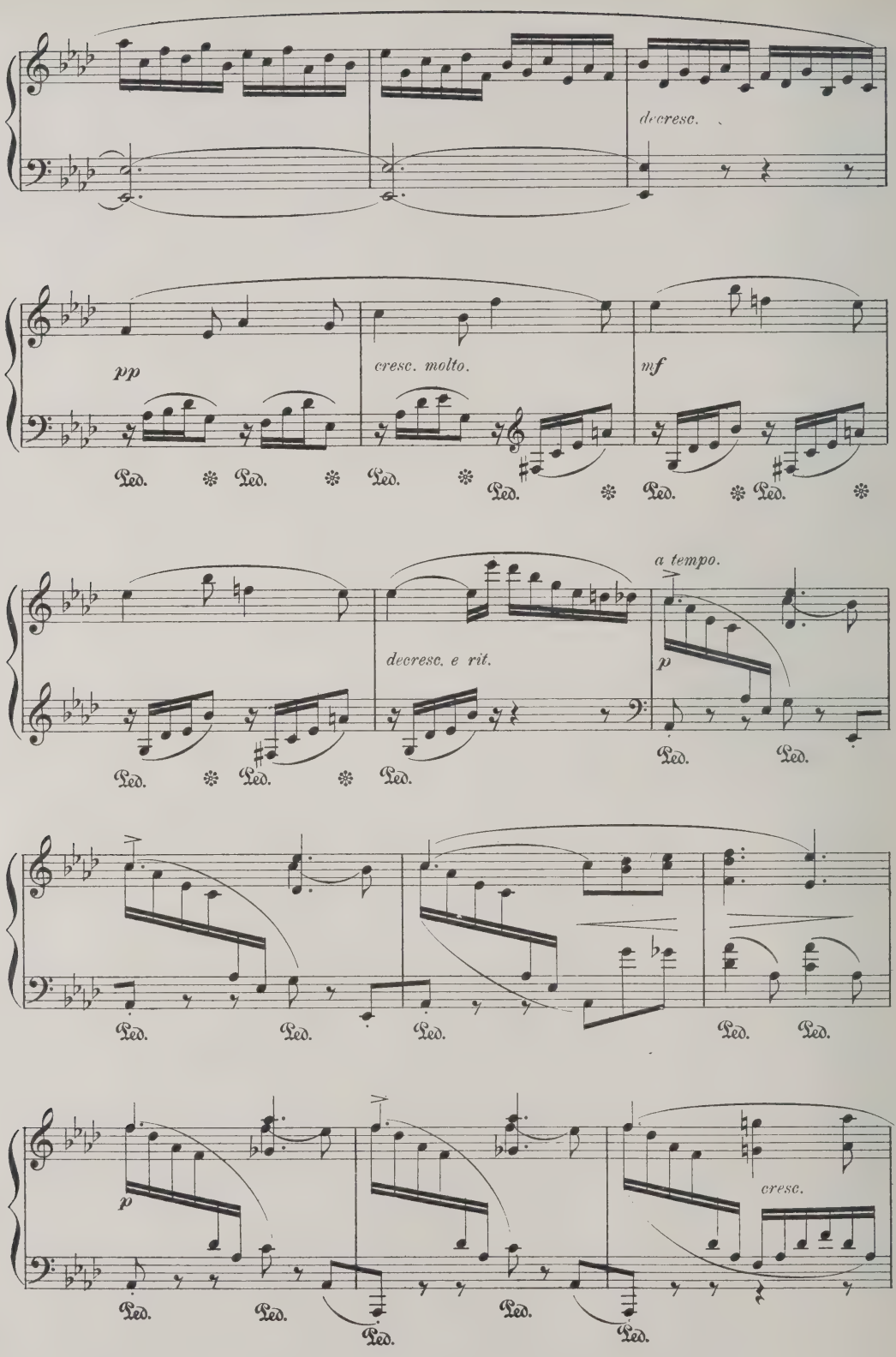

poco accel. - - cres - cen - do ff
f
dim.
p
mf
1 3
5 3
legg.
f
cresc.
sf sf sf

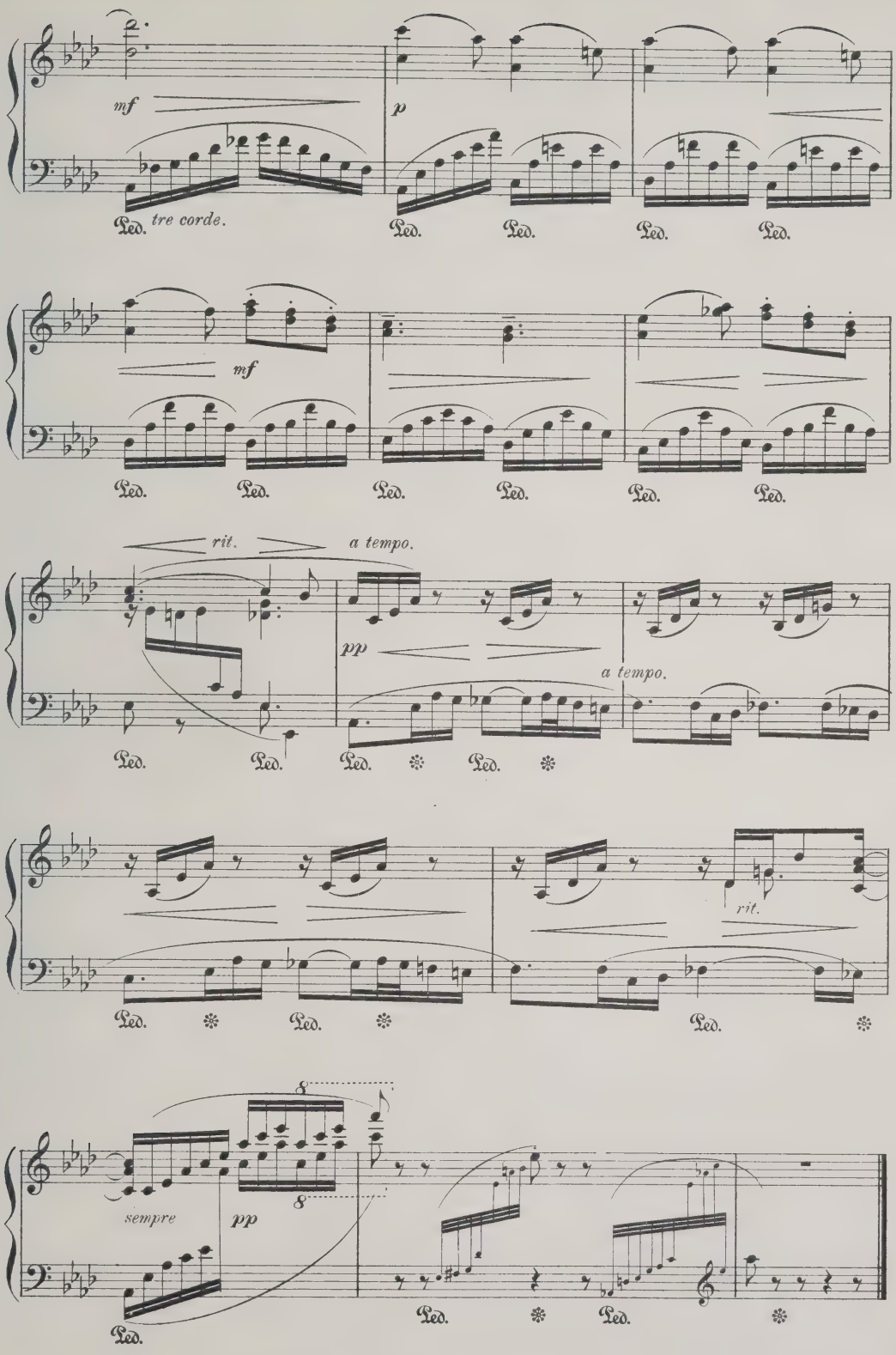
Barcarole.

ADOLF JENSEN.



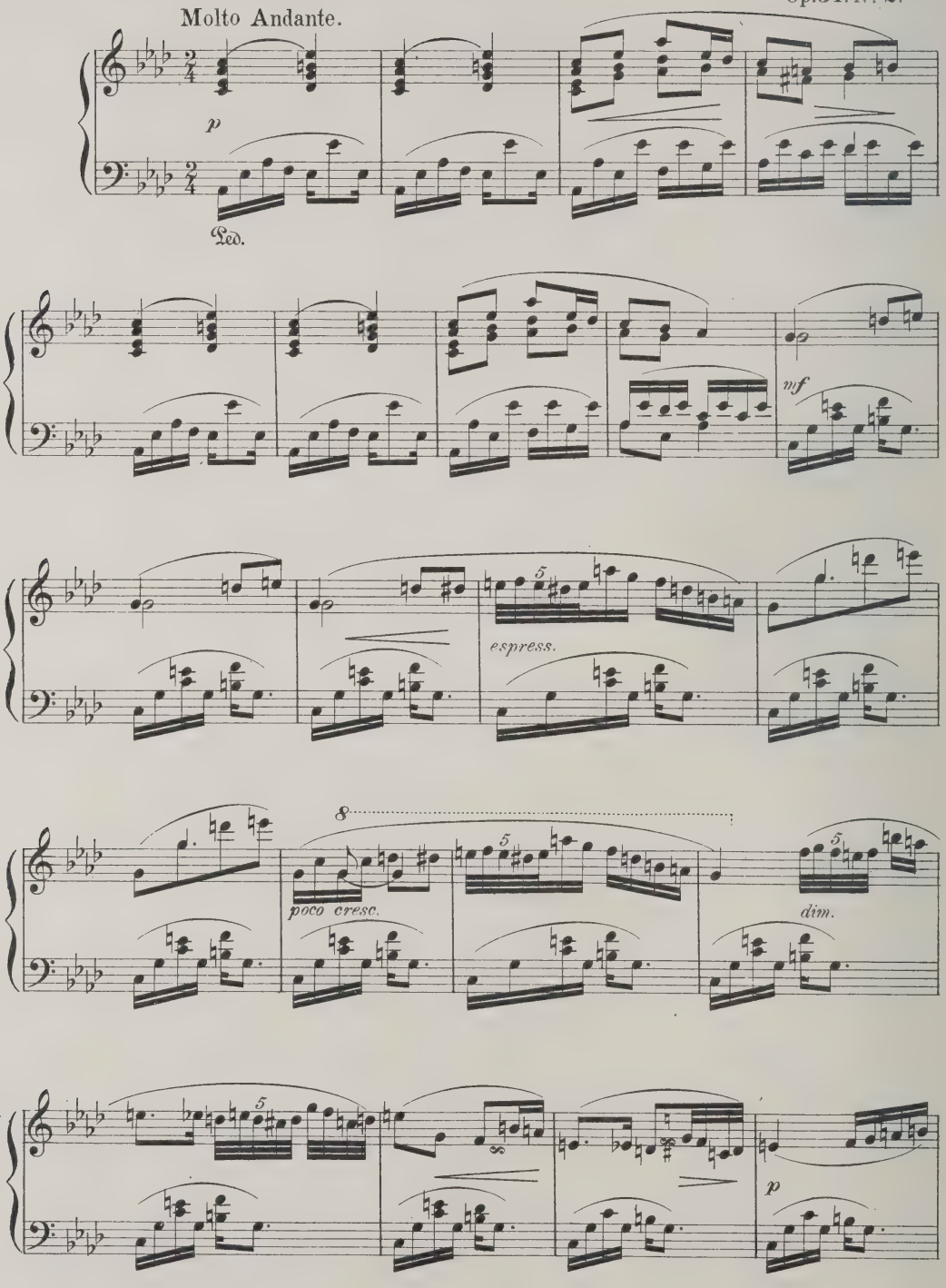

mf
il canto marc.
Ped.
decresc.
p
una corda.
5
4
5
4

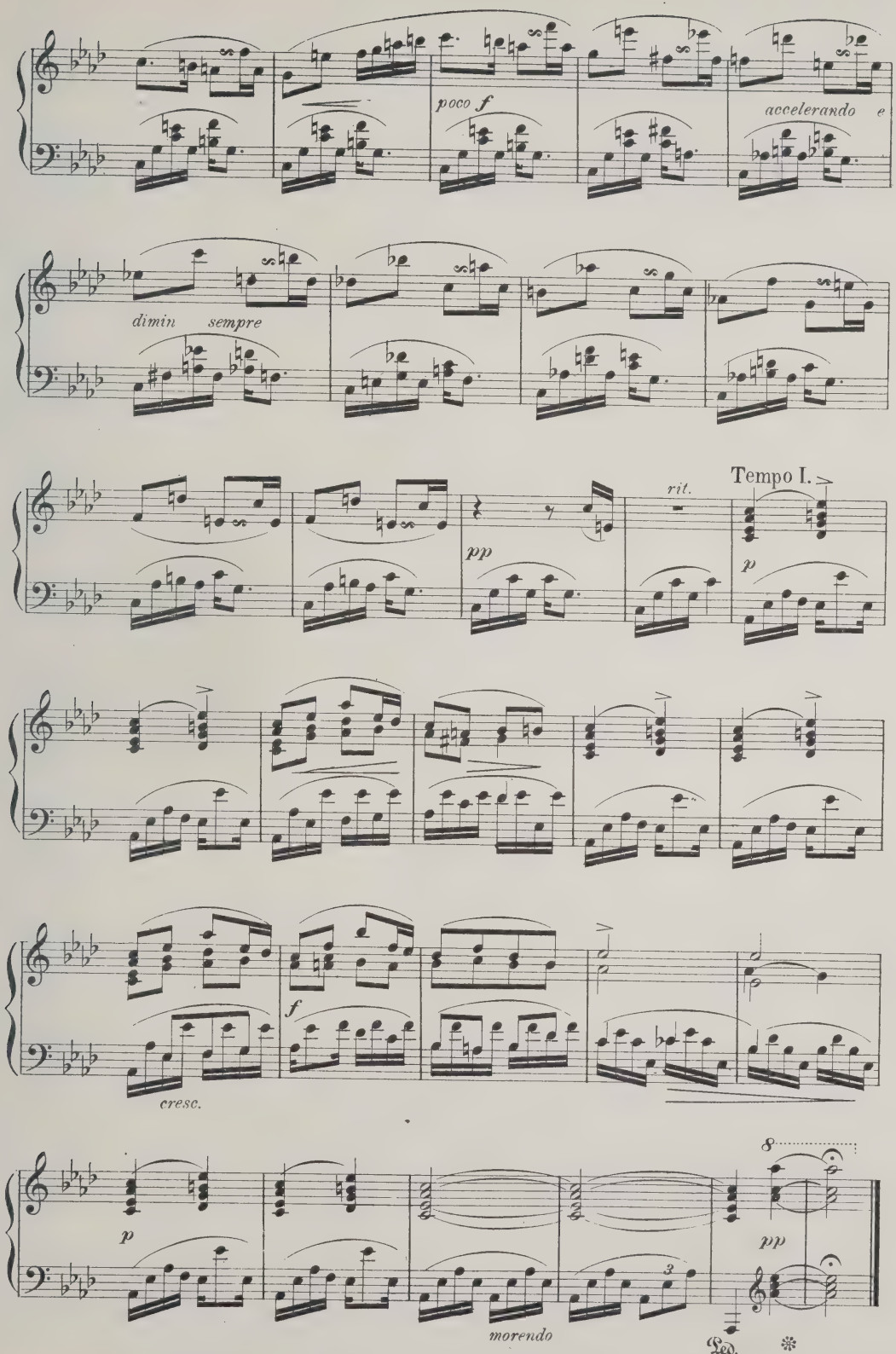

decresc.
pp
cresc. molto.
mf
Ped.
a tempo.
decresc. e rit.
p
cresc.


mf
tre corde.
Ped.
p
mf
rit.
a tempo.
pp
a tempo.
rit.
8
sempre
pp
8

Cradle Song.

HUGO REINHOLD.
Op. 34. Nº 2.



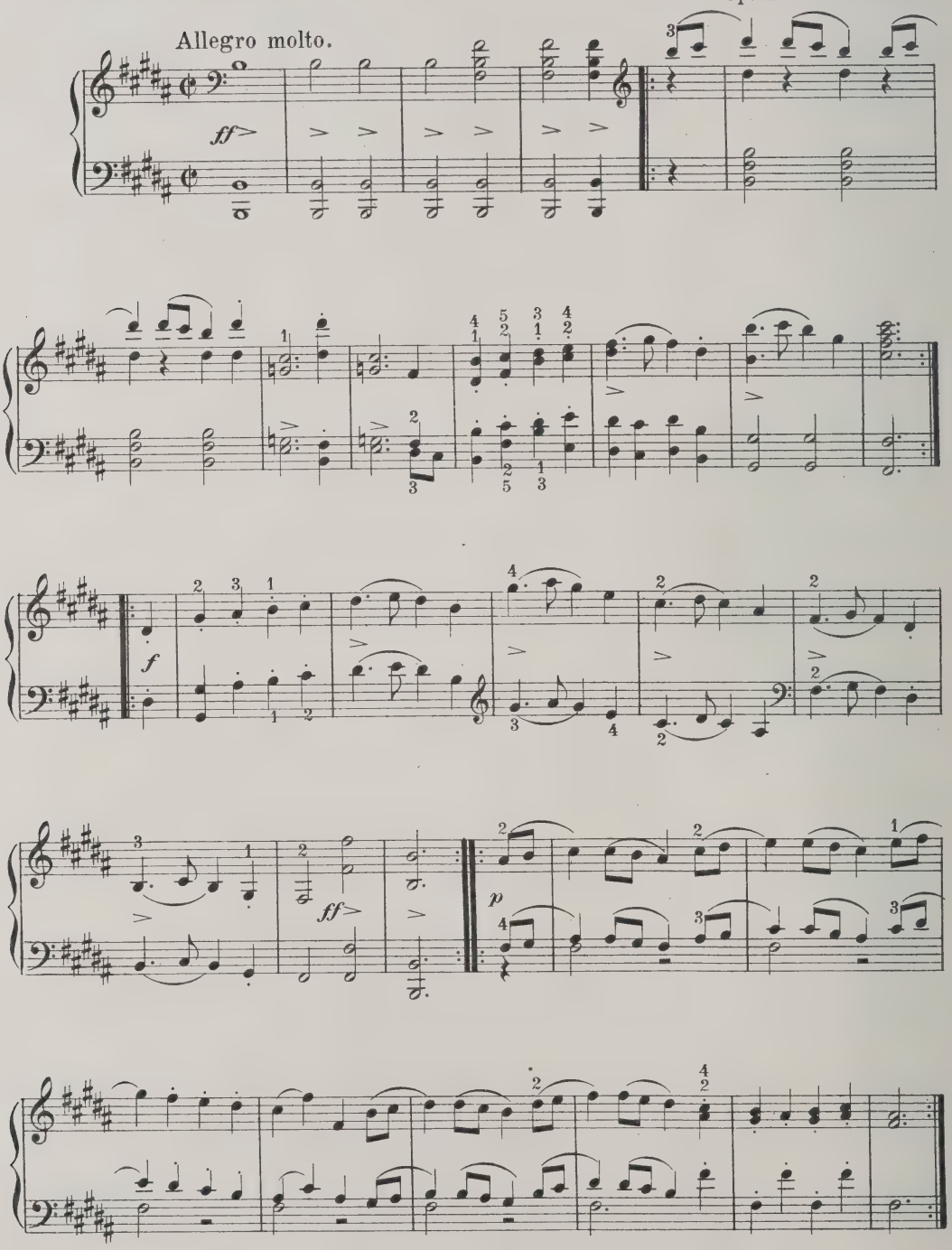

poco f
accelerando e
dimin sempre
rit.
Tempo I.
pp
p
f
cresc.
p
morendo
pp
Ped.

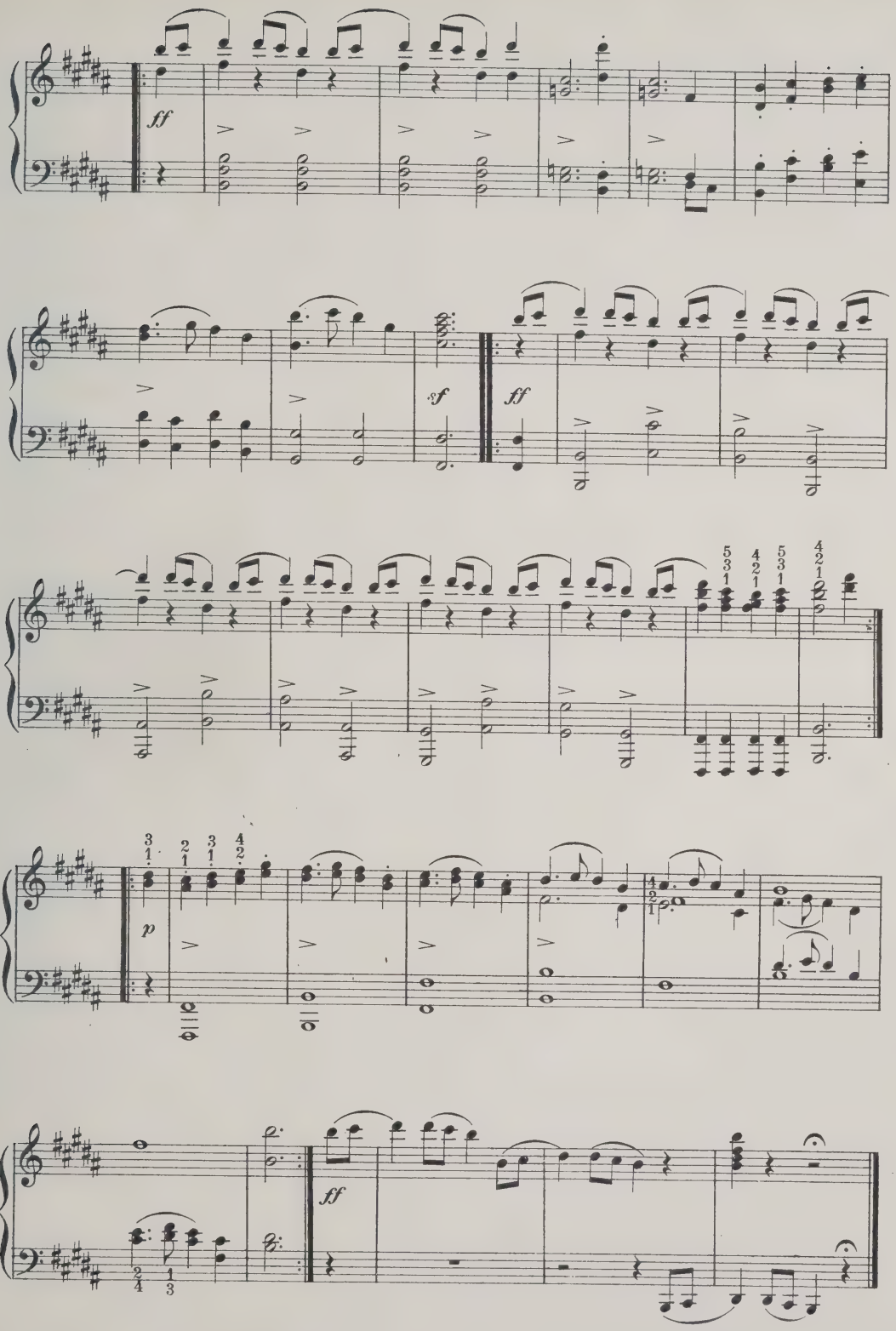
Dance of Clowns

from the

MIDSUMMER NIGHT'S DREAM.

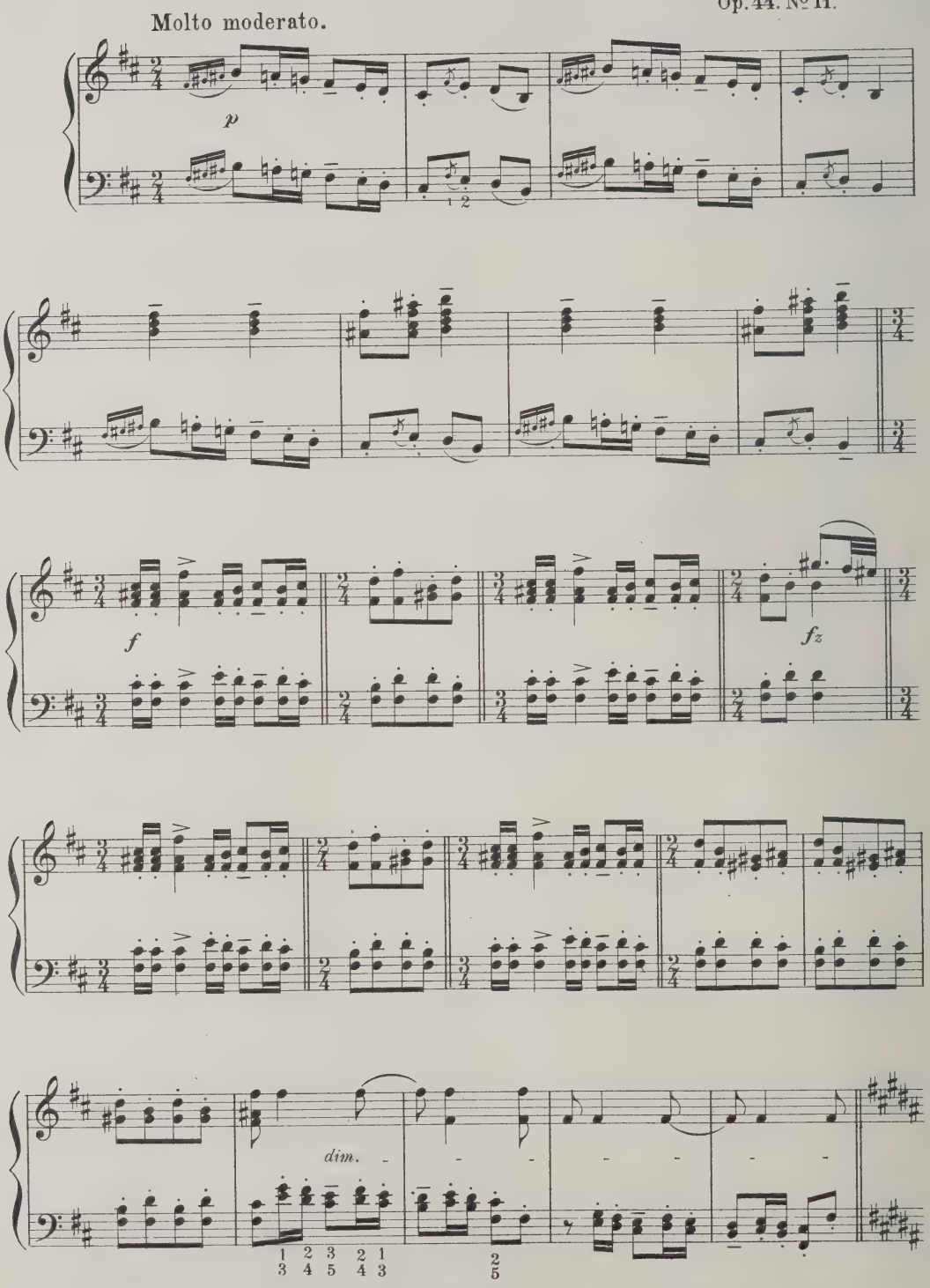
F. MENDELSSOHN-BARTHOLDY.
Op. 61. Nº 11.

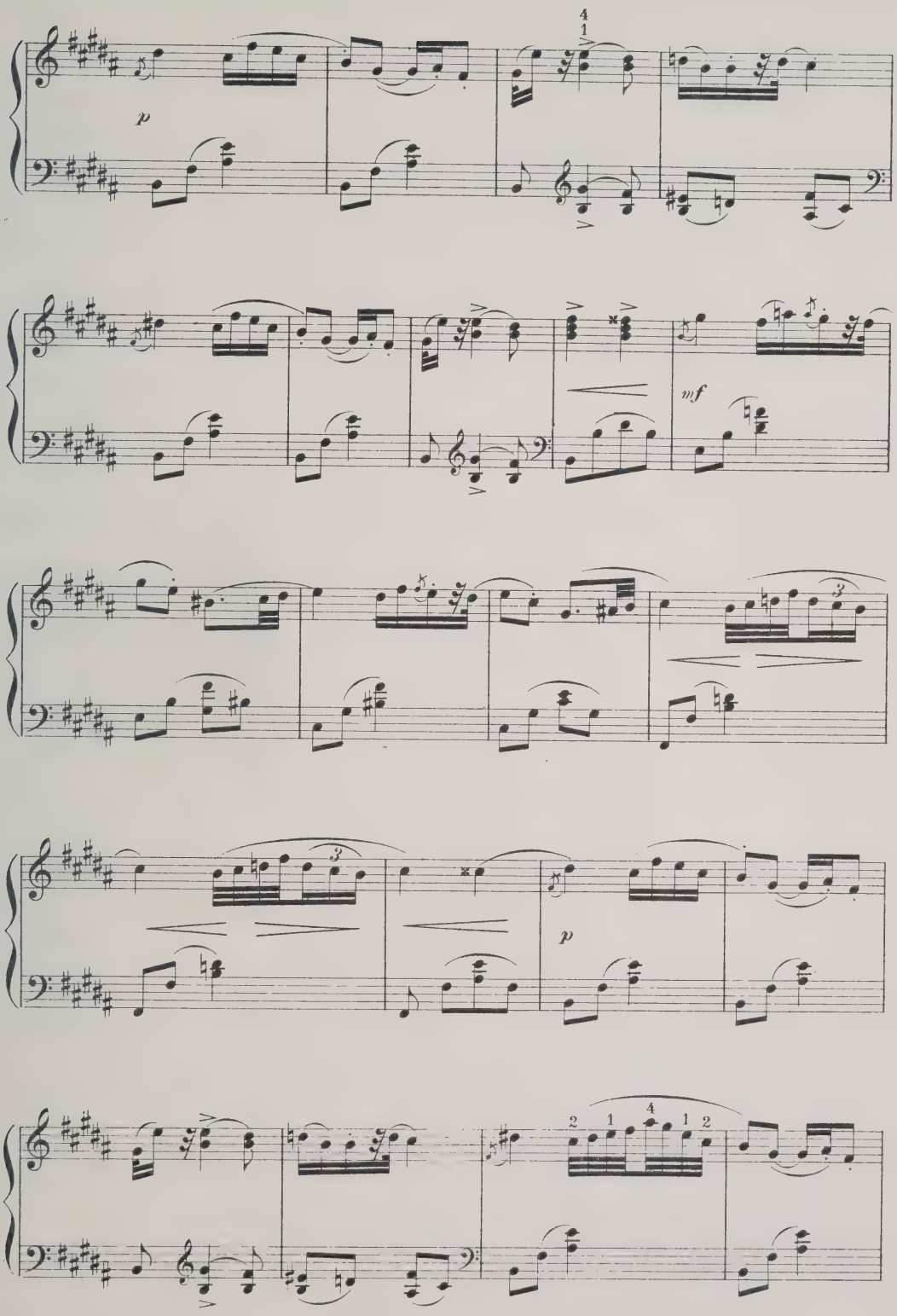


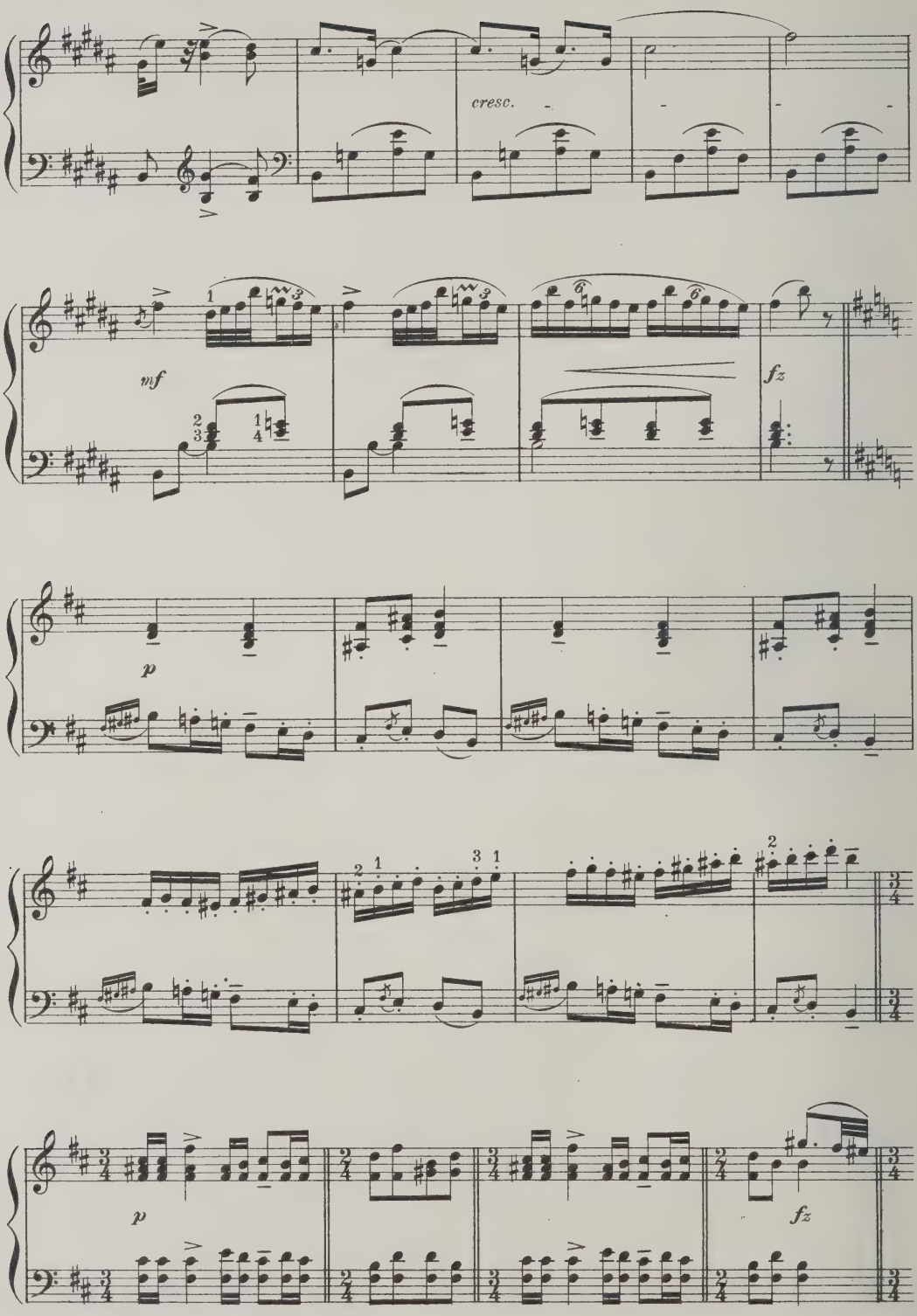

ff
sf
ff
p
ff

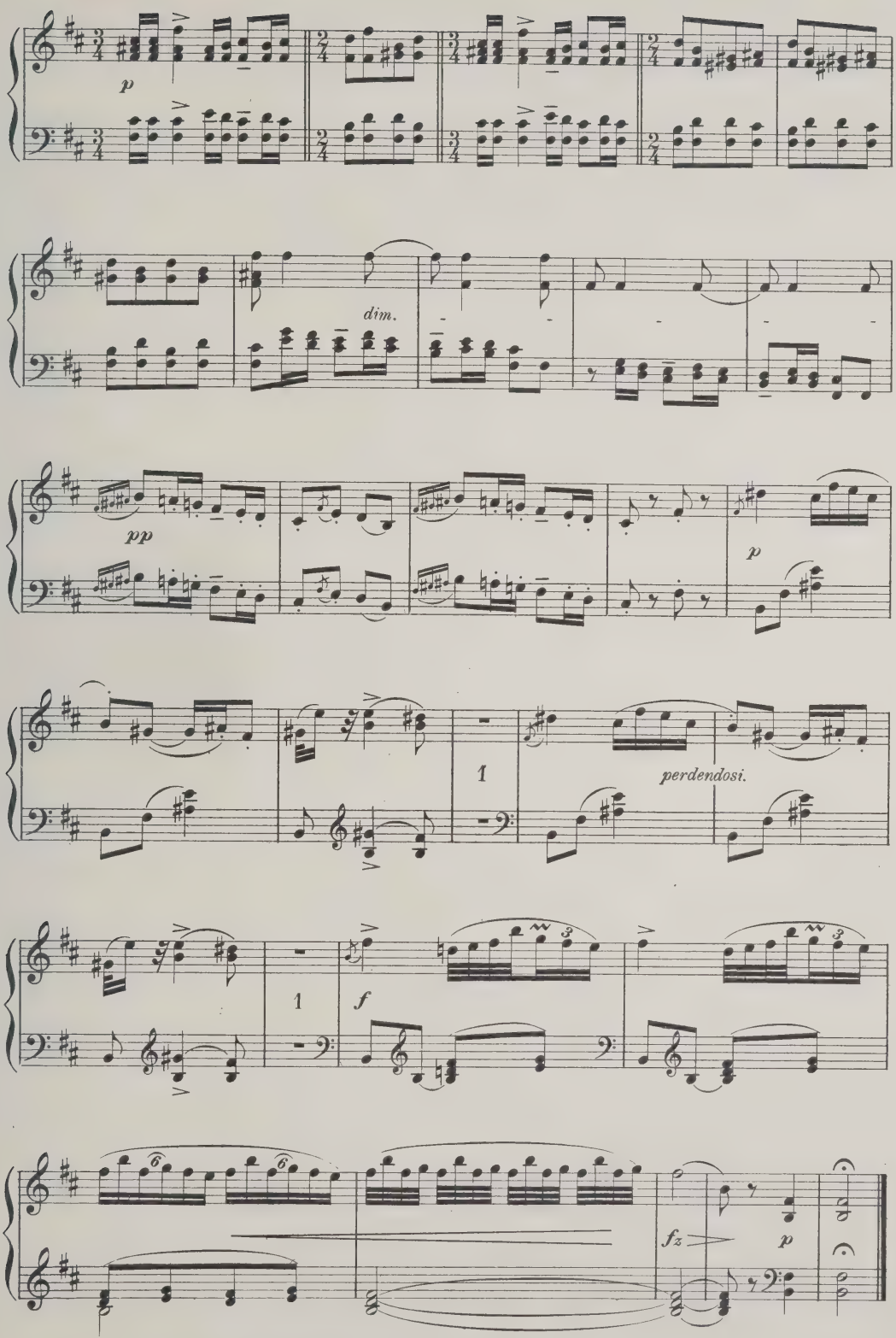
Wandering Gypsies.

RICHARD KLEINMICHEL,
Op. 44. № 11.



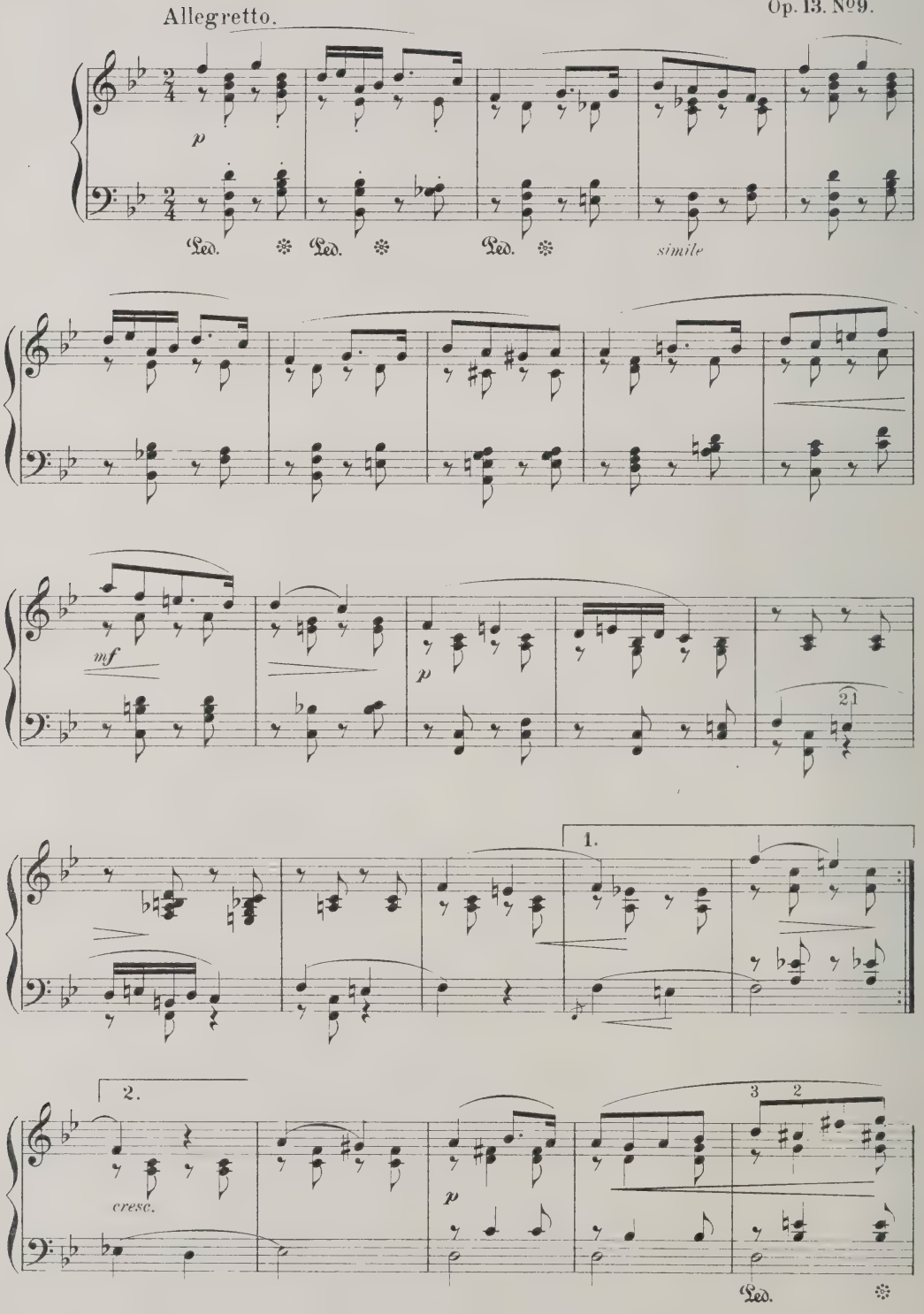

4
1
p
mf
3
3
p
2
1
4
1
2

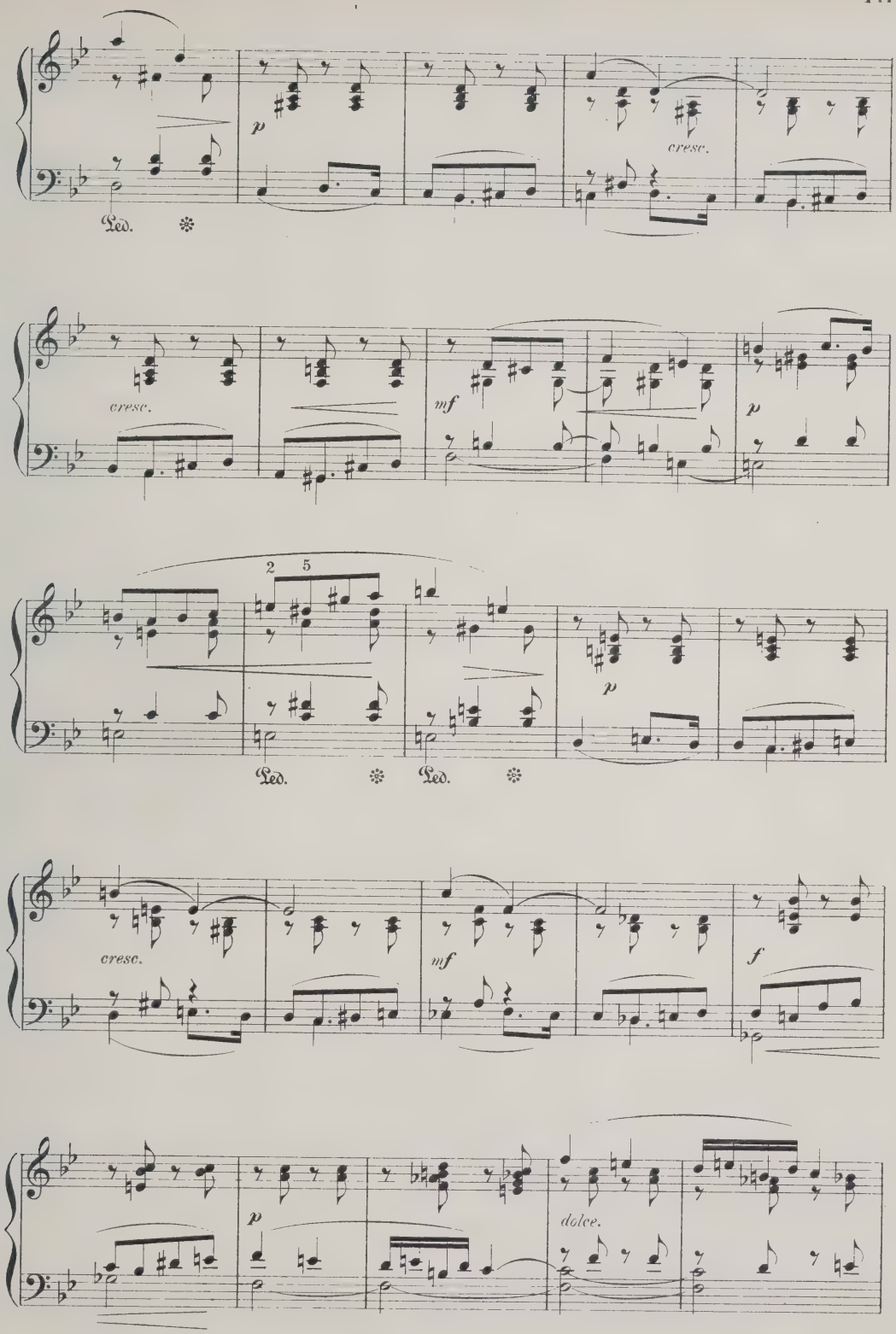

cresc.
mf
fz
p
p
fz

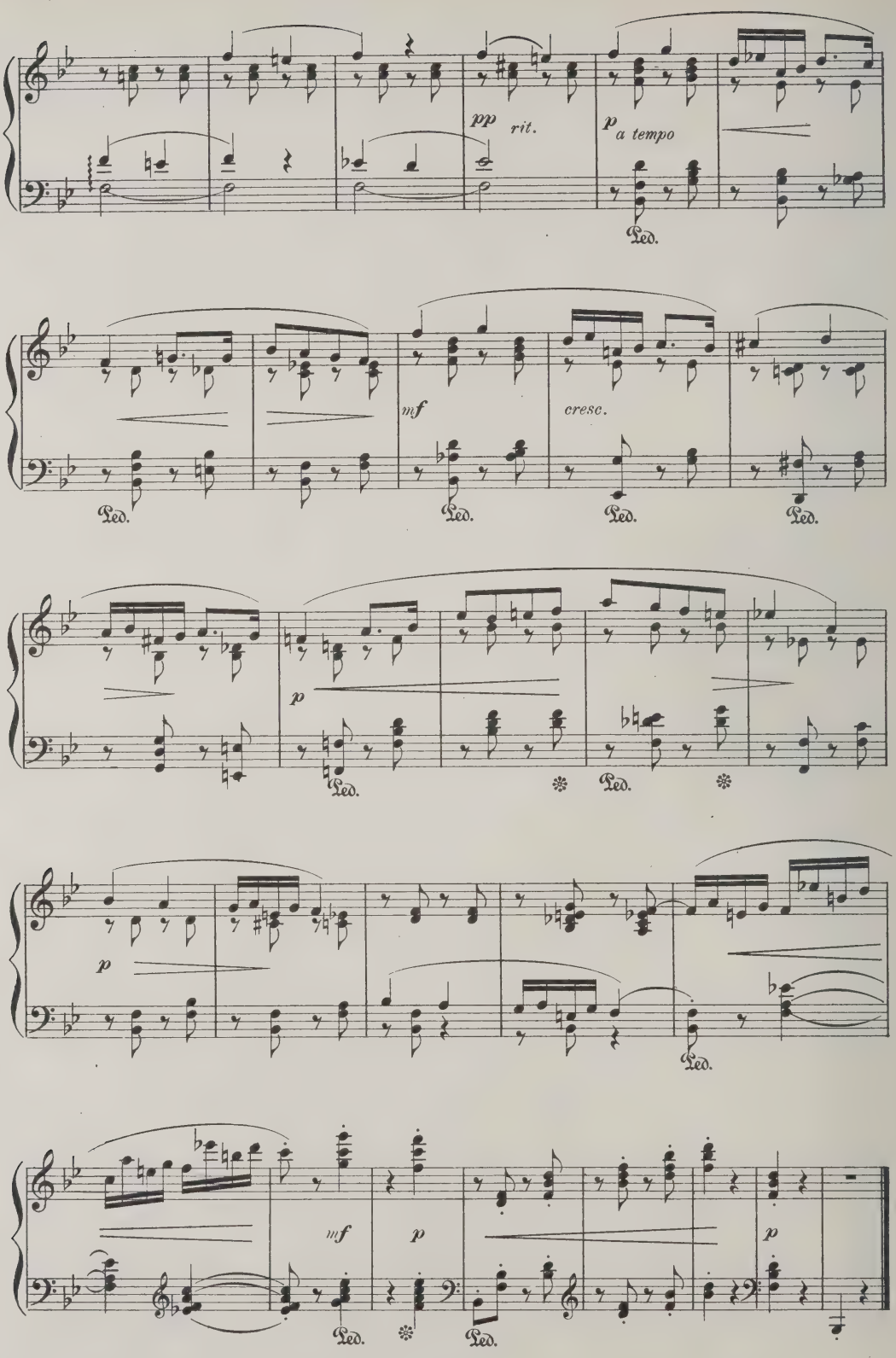

p
dim.
pp
p
1
perdendosi.
1
f
fz
p

Melody.

C. von HOLTEN,
Op. 13. №9.



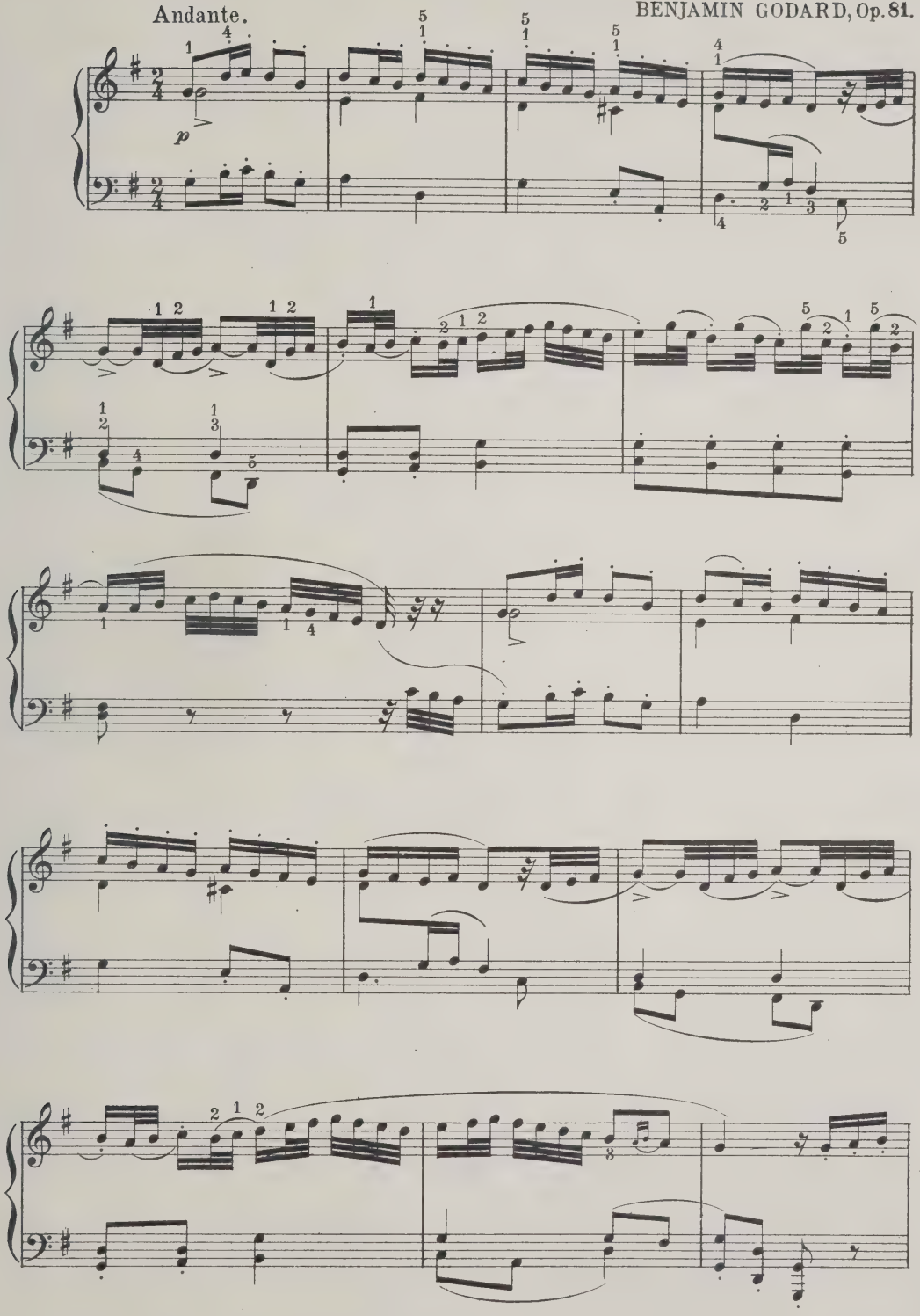

p
cresc.
Ped.
cresc.
mf
p
2 5
p
Ped.
Ped.
cresc.
mf
f
p
dolce.

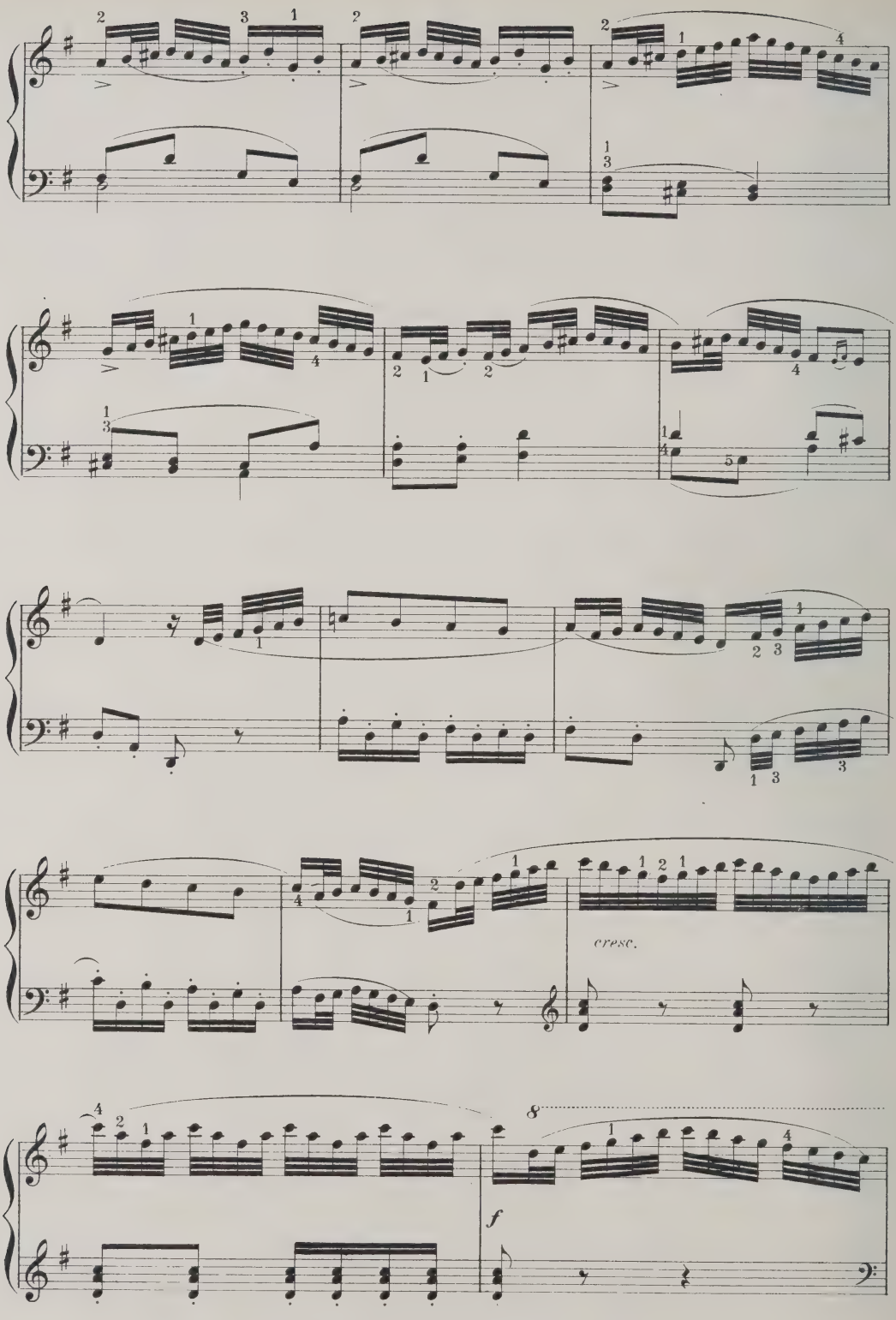

pp
rit.
p
a tempo
Ped.
mf
cresc.
p
mf
p
p

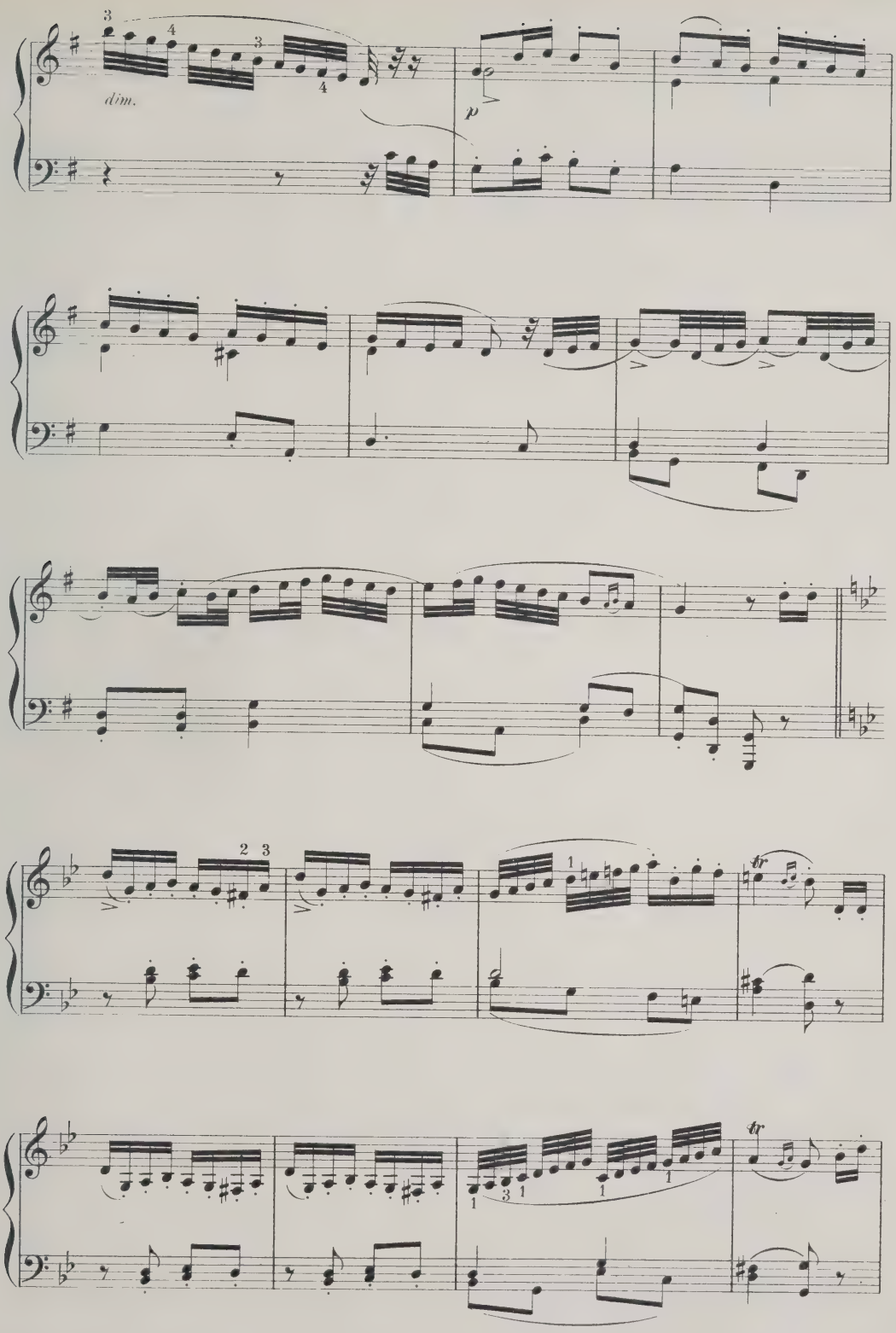
Second Gavotte.

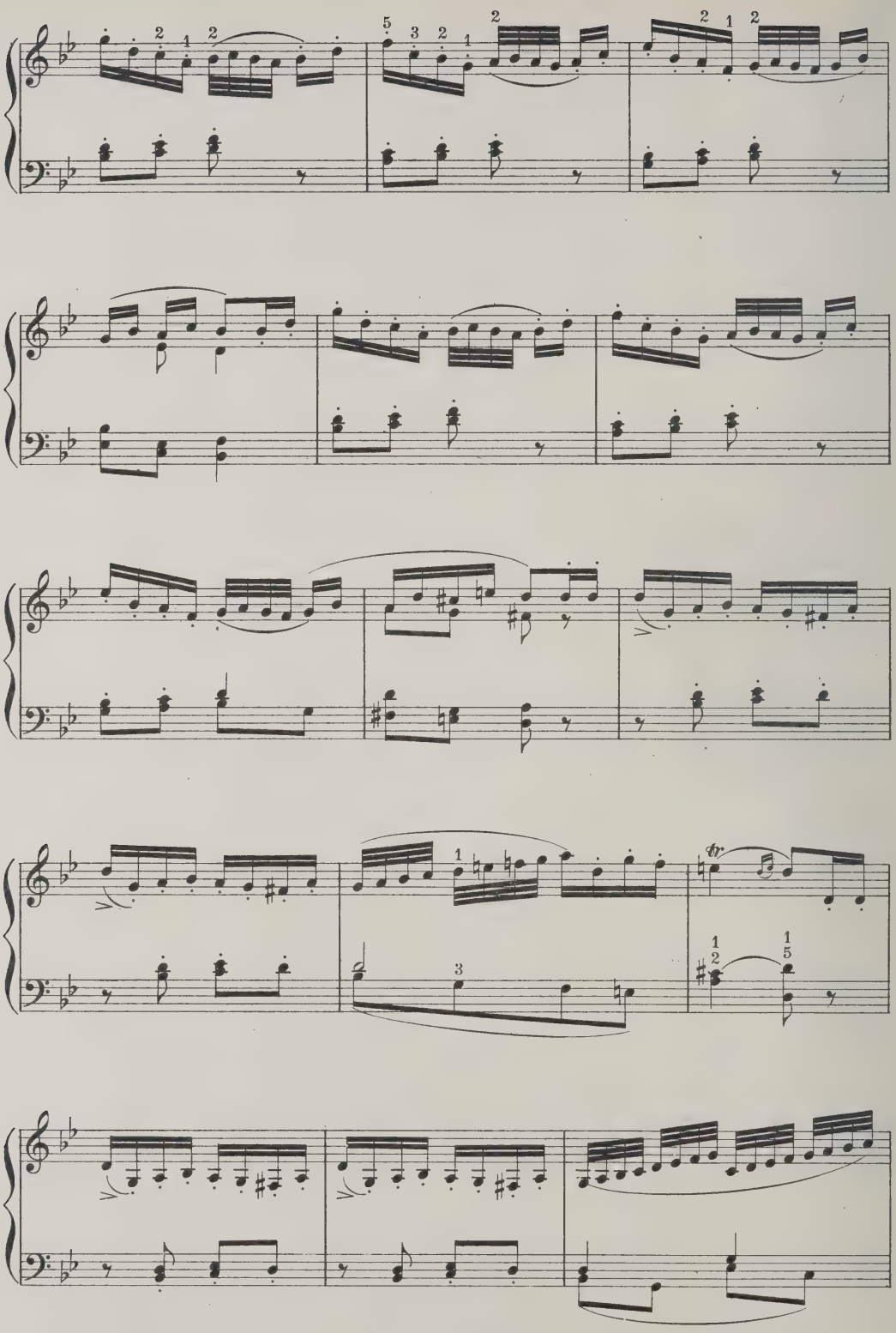
Andante.

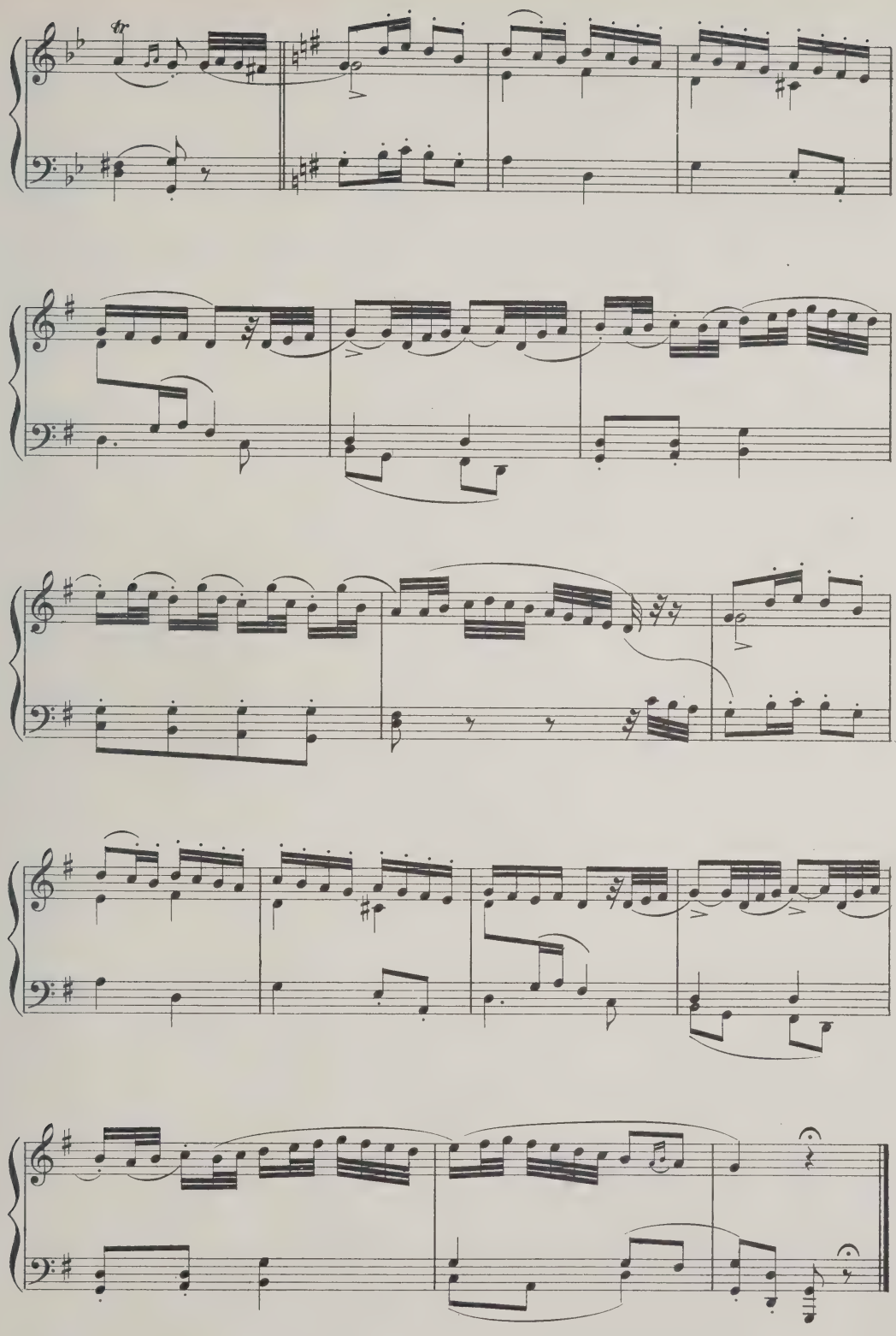
BENJAMIN GODARD, Op. 81.



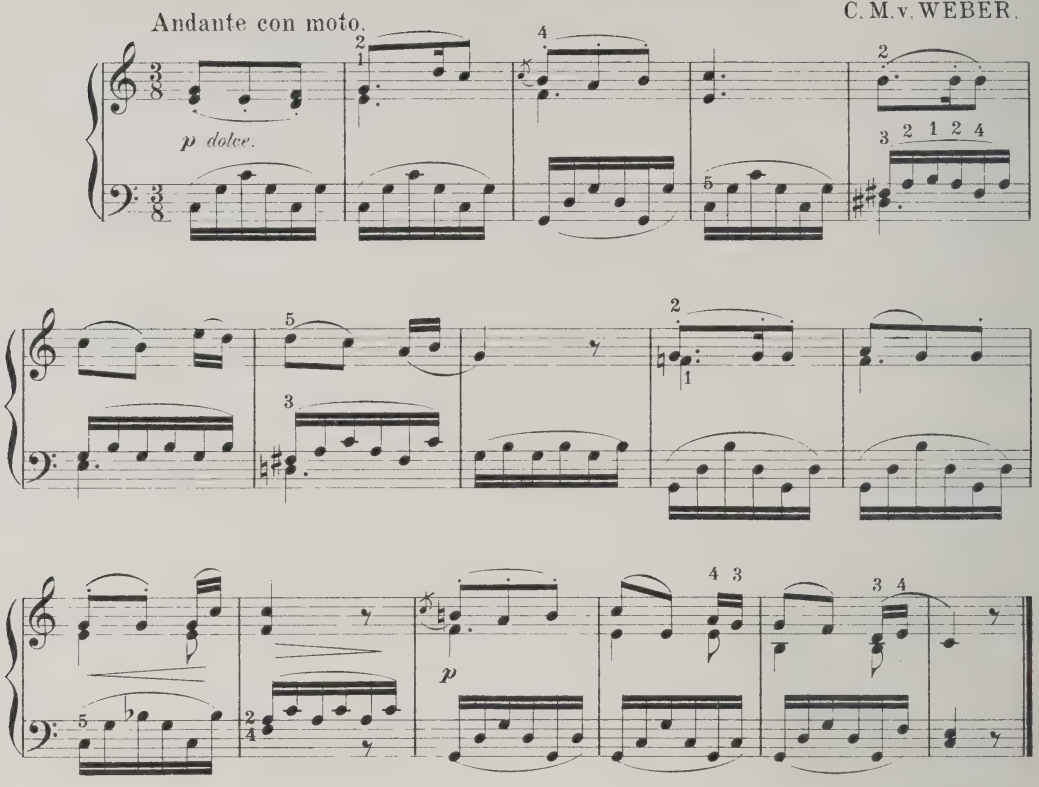

cresc.
f


dim.
p
tr
tr





Lullaby.



EDITOR'S NOTE ON WEBER'S CONCERTSTÜCK, OP. 79.

Weber finished this composition on July, 18th, the day of the first representation of his opera, "Der Freischütz." He brought the manuscript, hardly "ink-dry" to the sick chamber of his wife, who was then with his pupil Jules Benedict. He seated himself at the piano, and played with great animation the whole of the composition, commenting while playing, in a loud voice, as follows:

"The chatelaine (the lady of the castle) sits on the balcony, gazing anxiously and mournfully into the distance. Her lord (the Knight) has been absent for years in the Holy Land. Shall she ever see him again? Many battles have been fought. No news from him, who is everything in the world to her. In vain her prayers, in vain her longings for her noble lord. Suddenly a horrible vision appears to her. He lies upon the battlefield, deserted by his friends, his heart's blood oozing from his wounds. Oh could I be with him and die with him! She sinks down exhausted and unconscious. Hark! what are these sounds from afar, coming nearer and nearer? What is it that glitters in the sunshine at the border of the forest? The stately Knights and their esquires with their emblems of the cross and waving banners, receiving the wild applause of the people, and there—'T is he himself! And now she throws herself into his arms. What a surging of love! What a boundless indescribable bliss! How the branches and billows with myriad voices joyously proclaim the triumph of true love!"

This program by Weber, was noted down by J. Benedict (a very early reporter) and submitted to Weber, who acknowledged the accuracy of it by a friendly nod, but did not have it printed as a "Program" on its publication.

The whole of this tone-poem being somewhat lengthy the accompanying selection commences with the March,— "Hark! what are these sounds from afar," etc

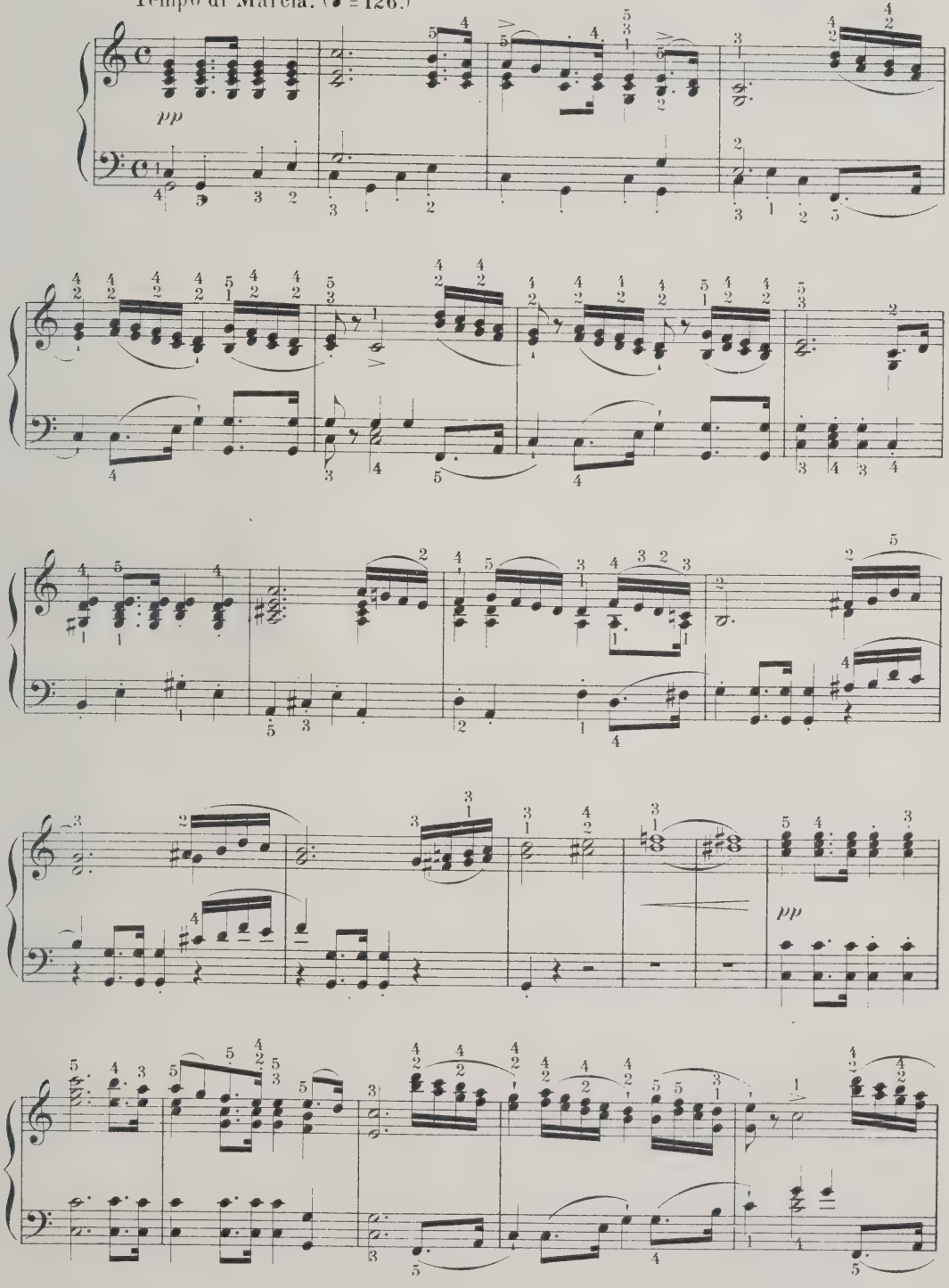
March and Finale

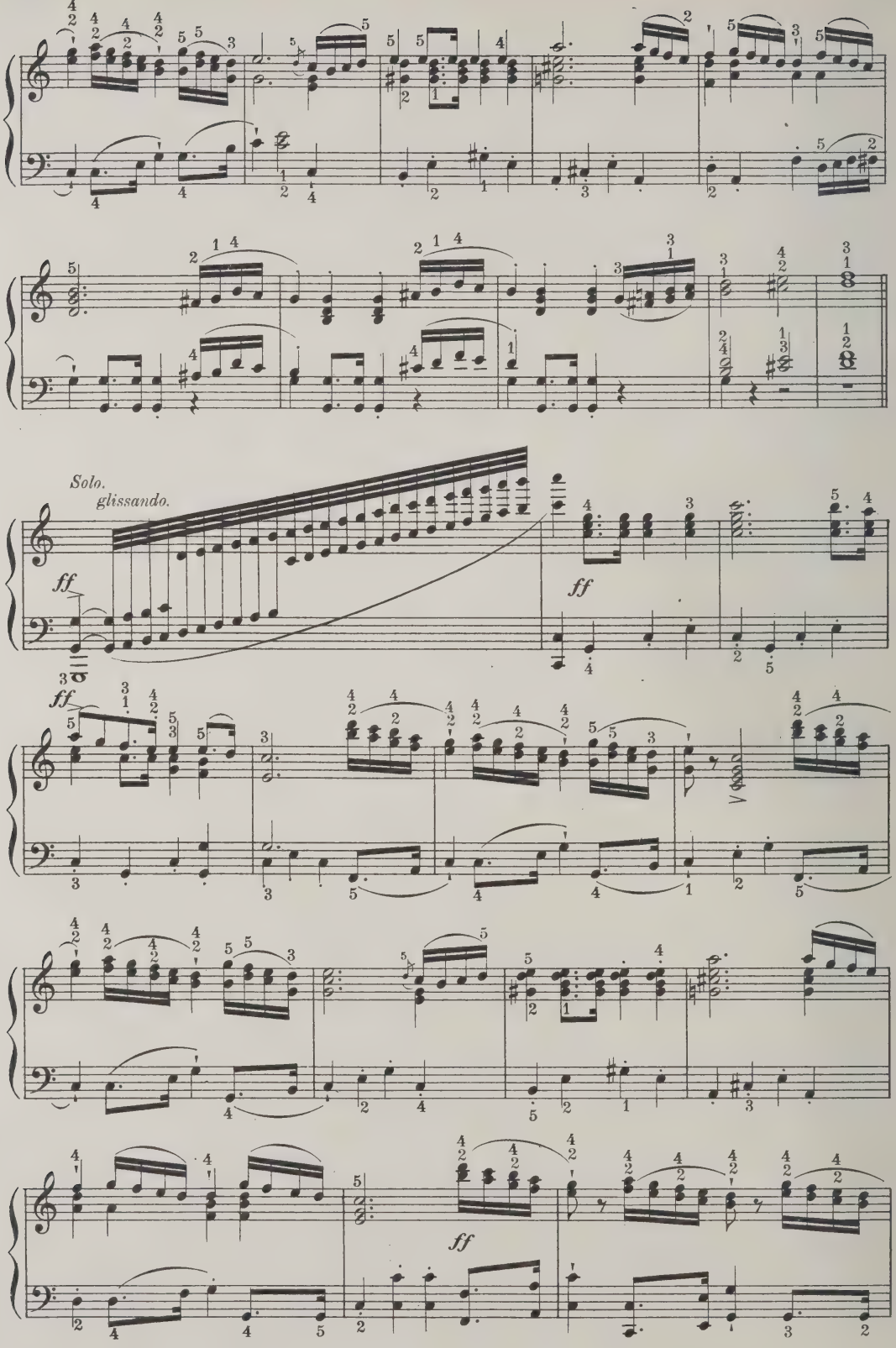
FROM

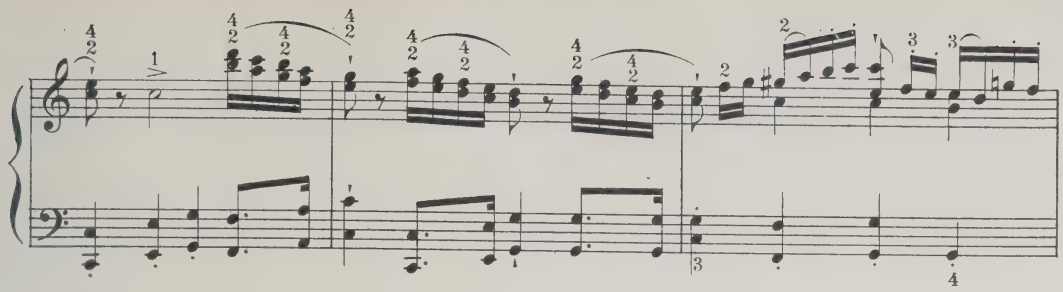
CONCERTSTÜCK Op.79.

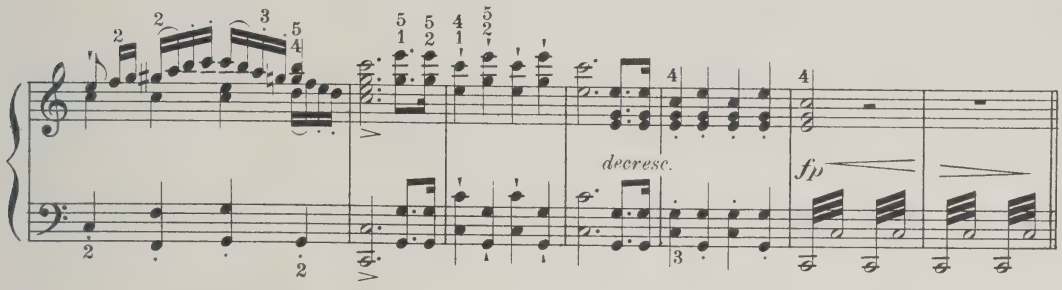
C. M. von WEBER.

Tempo di Marcia. (♩ = 126.)



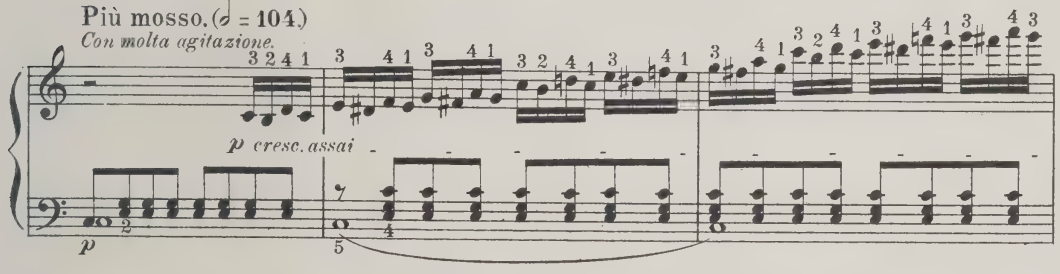

Solo.
glissando.
ff
ff
ff
ff

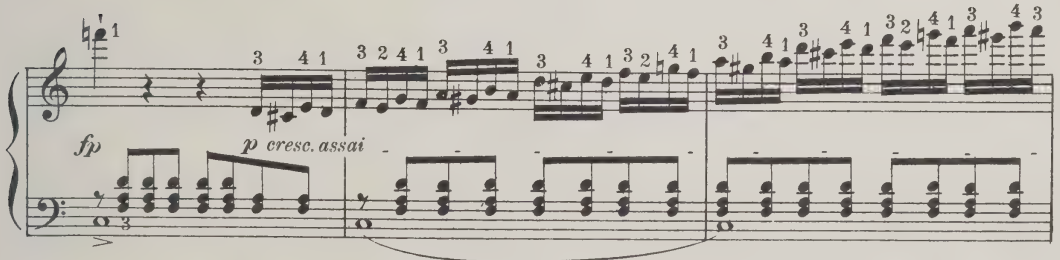


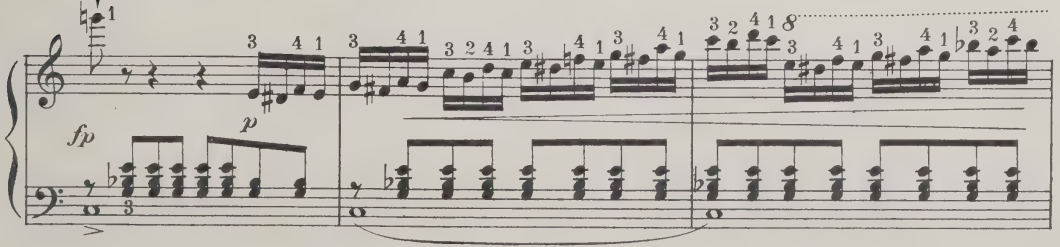


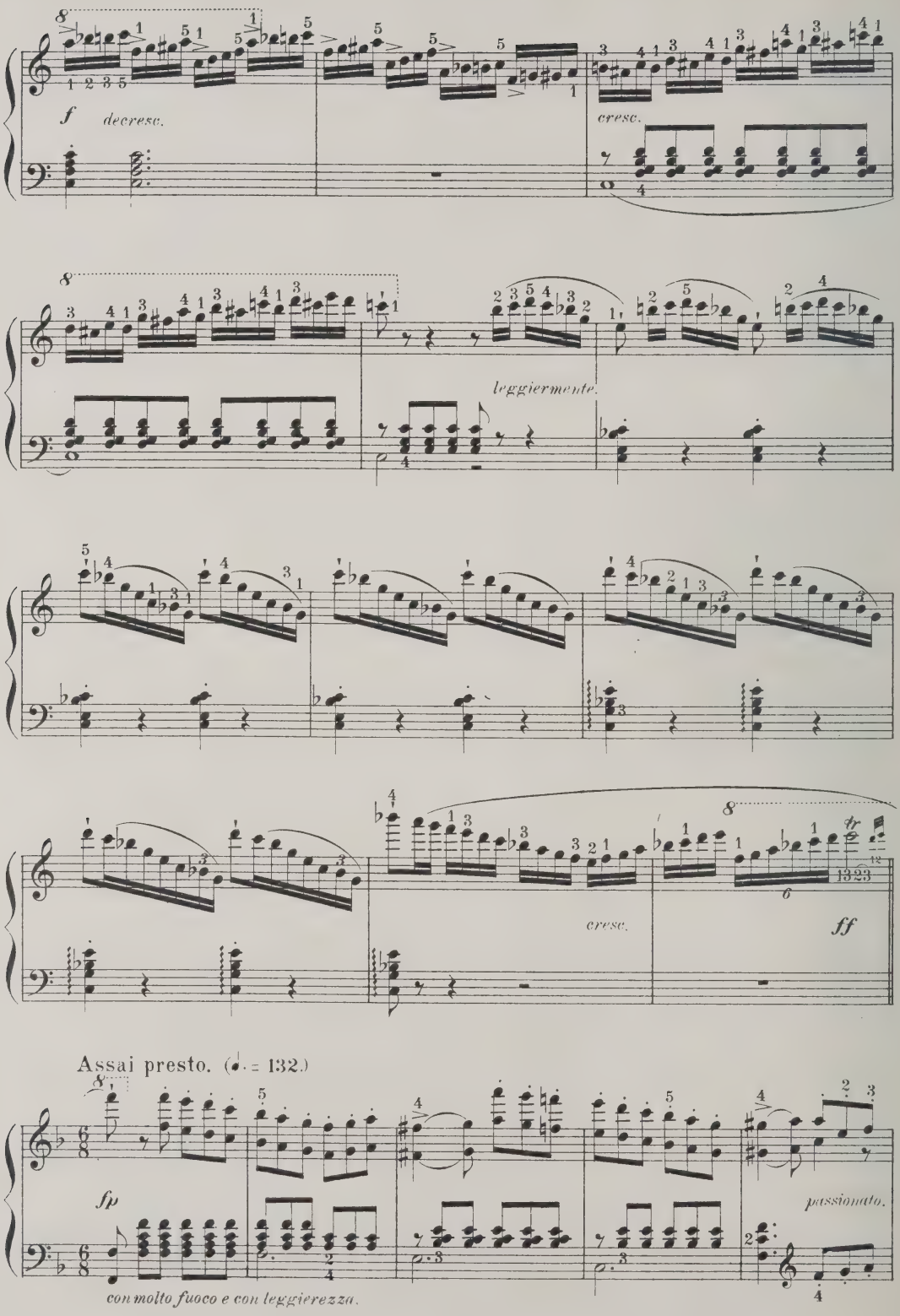
Più mosso, (𝅗𝅥 = 104.)

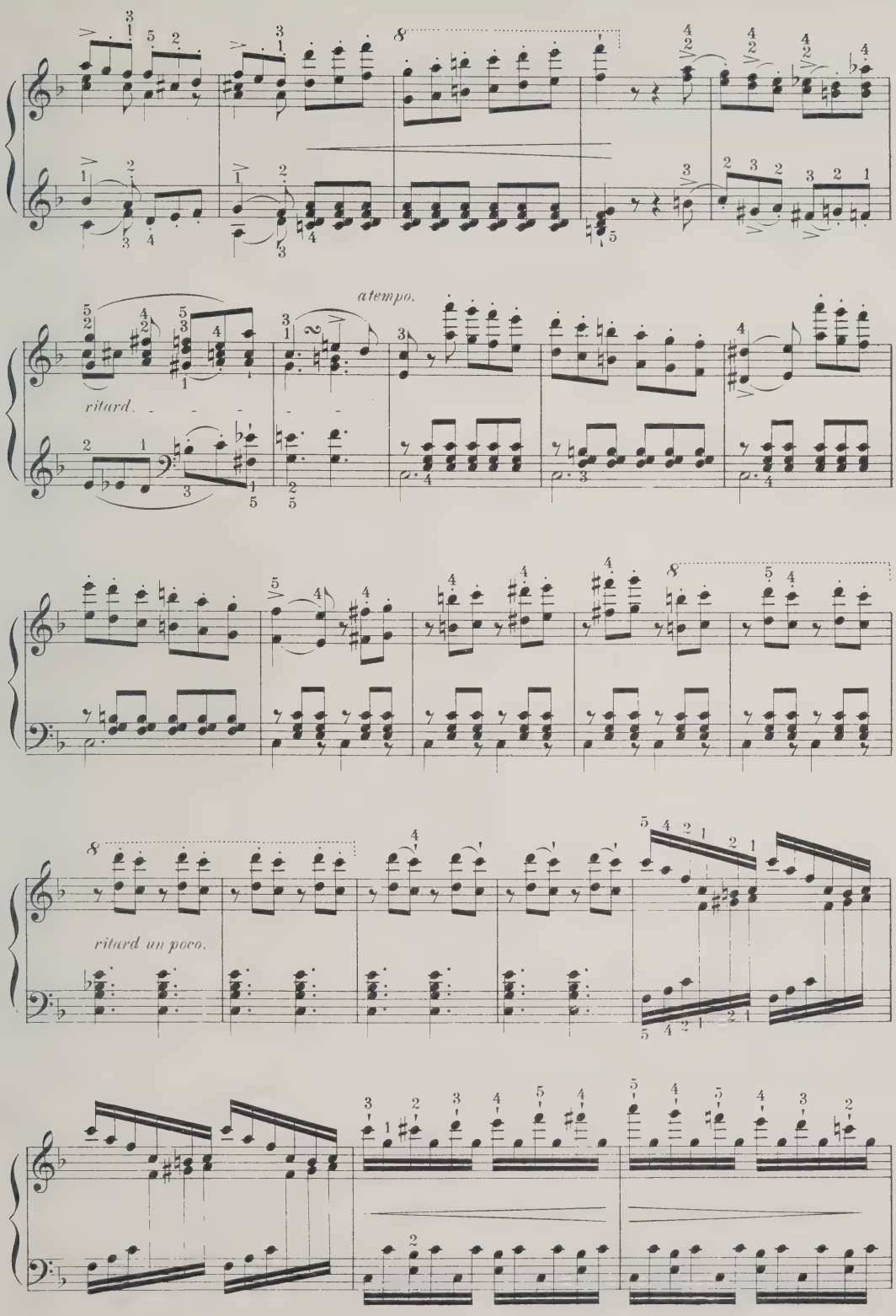
Con molta agitazione.

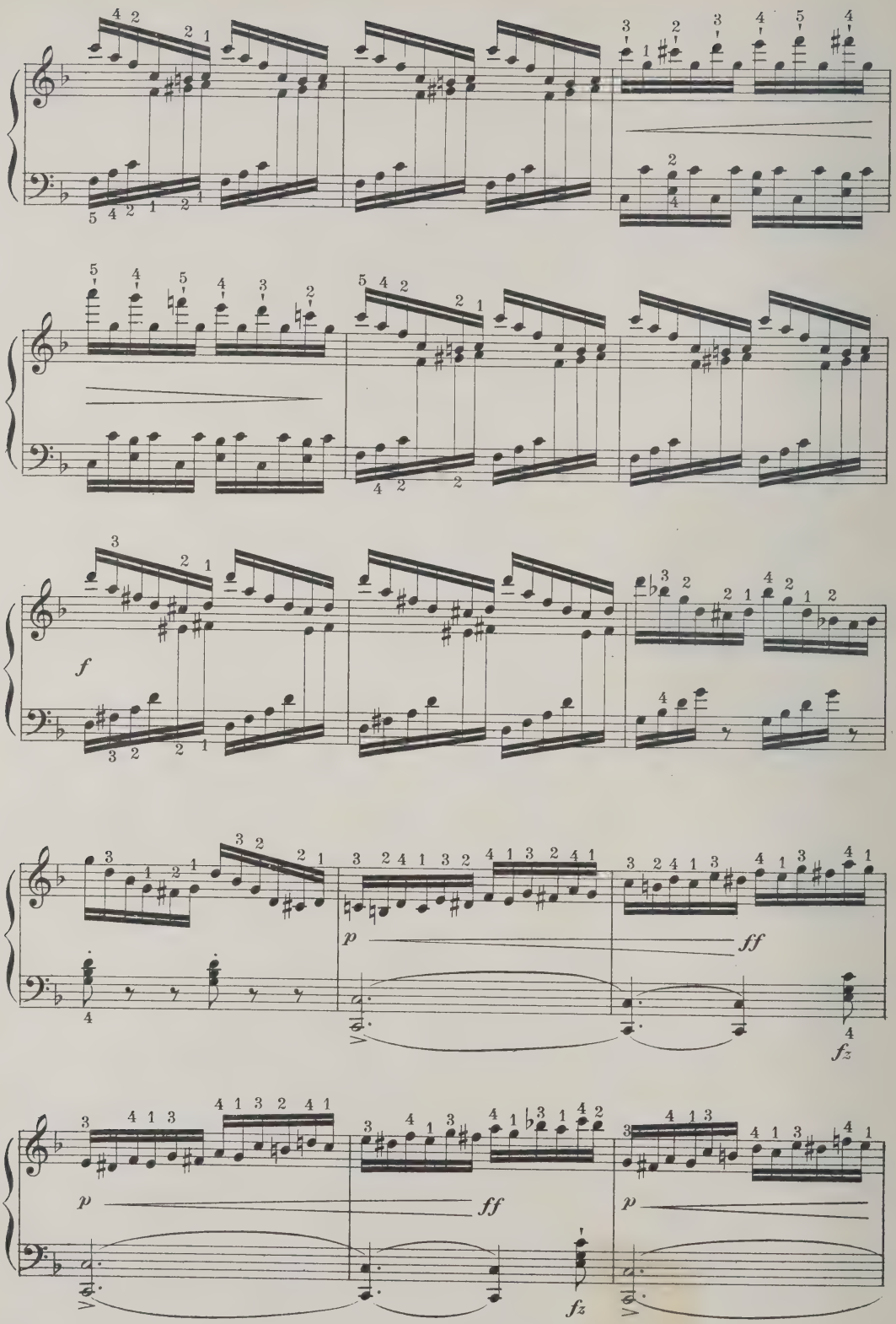


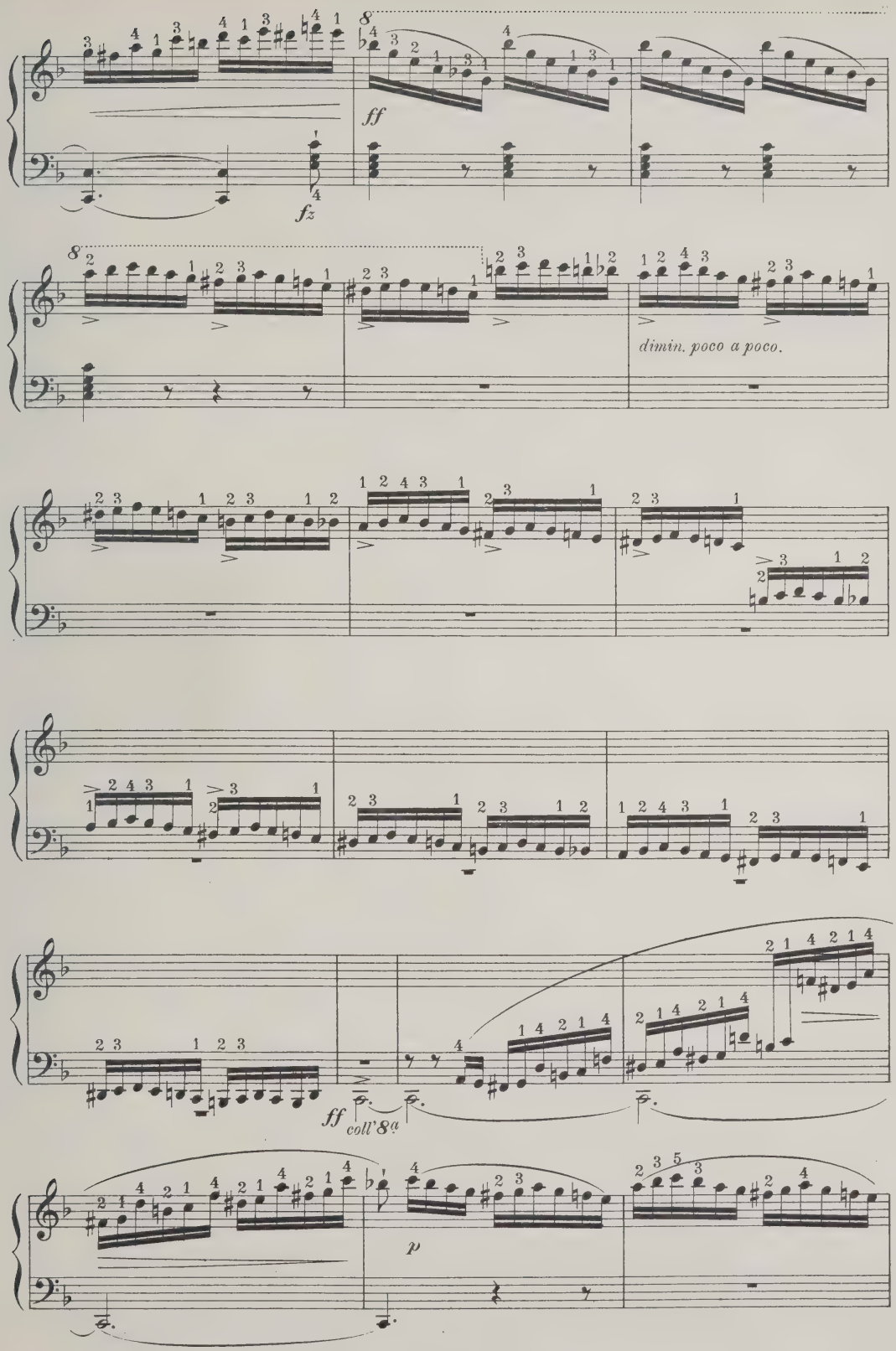


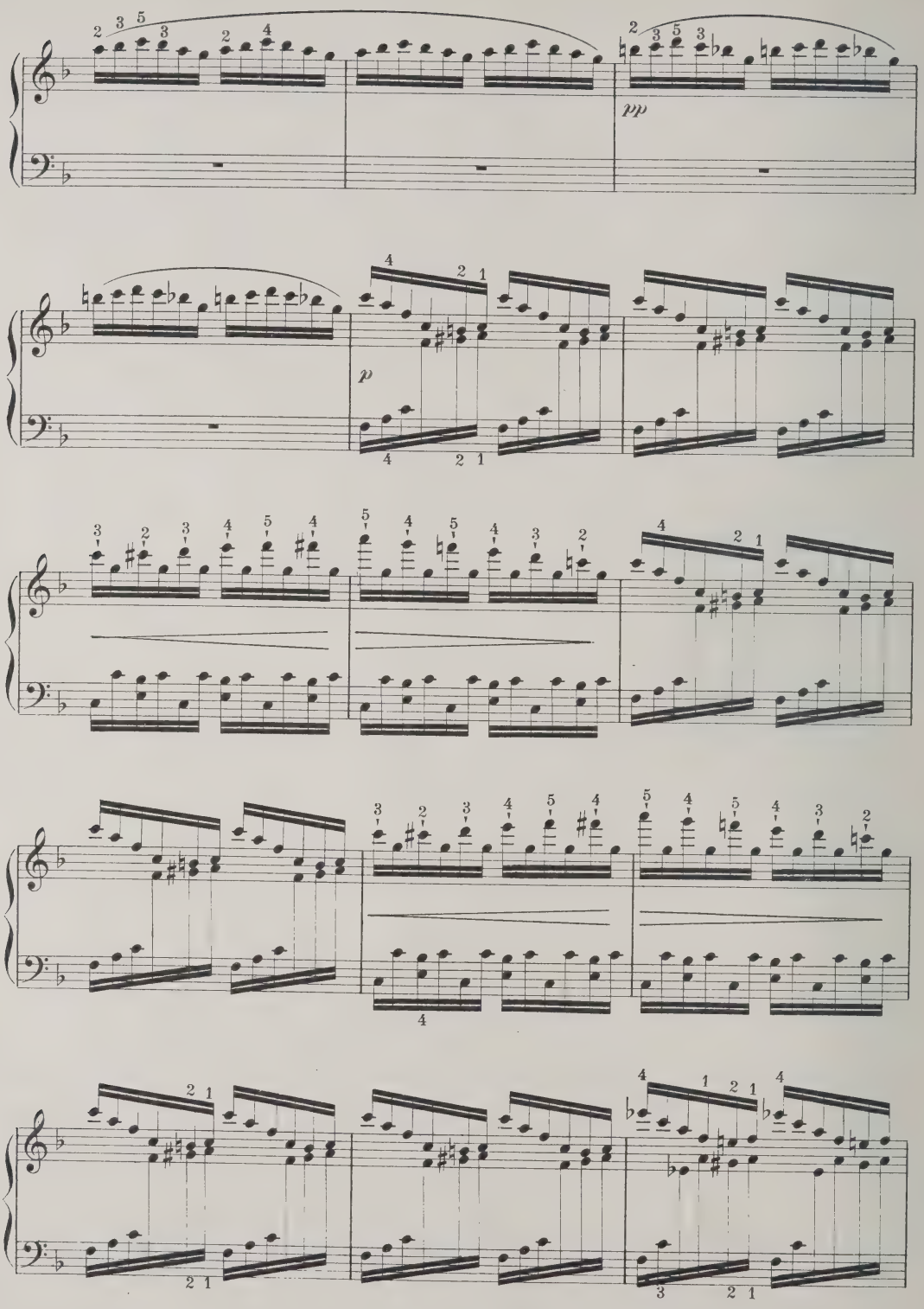


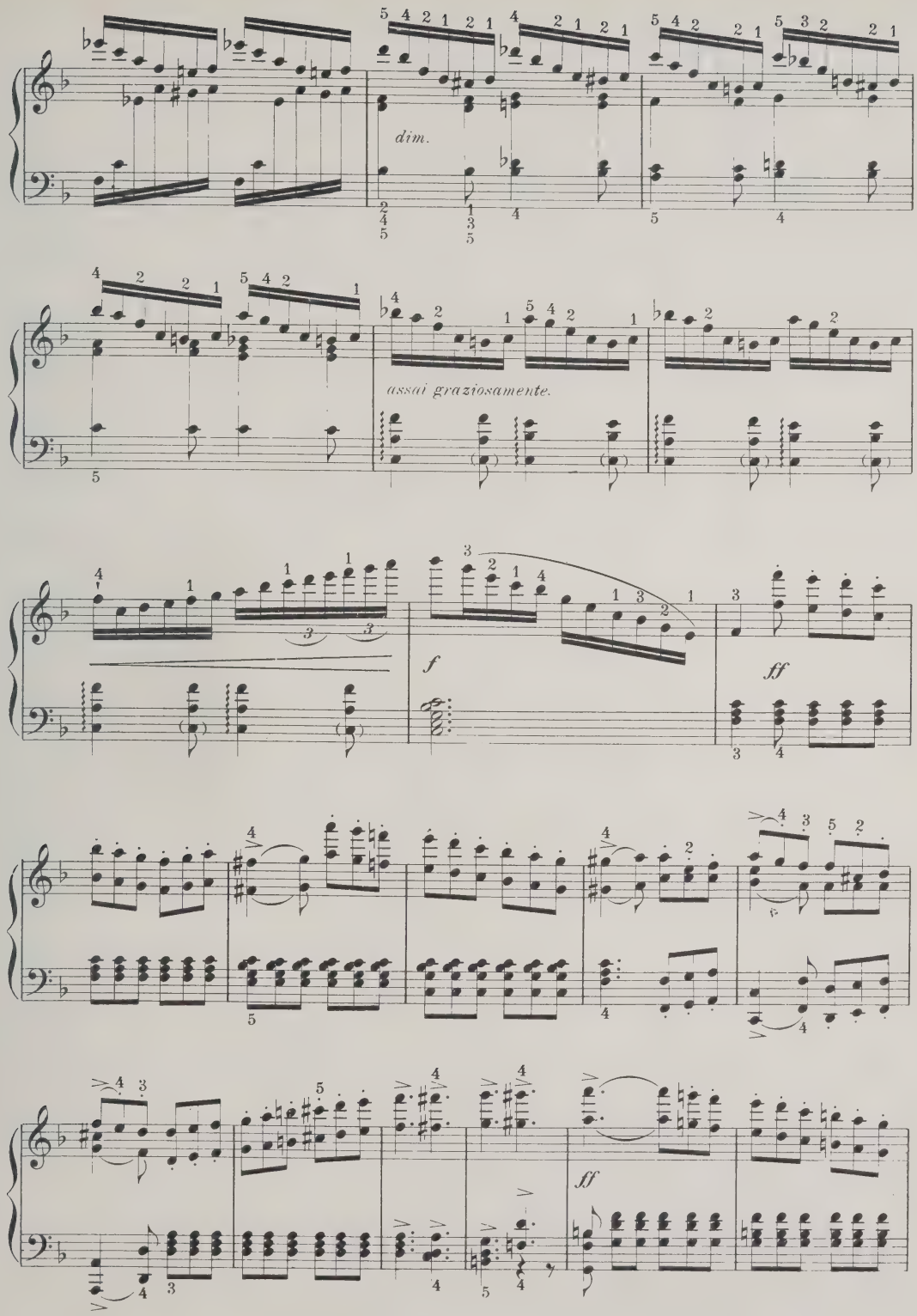

f
decresc.
cresc.
leggiermente.
cresc.
ff
Assai presto. (♩. = 132.)
fp
passionato.
con molto fuoco e con leggierezza.

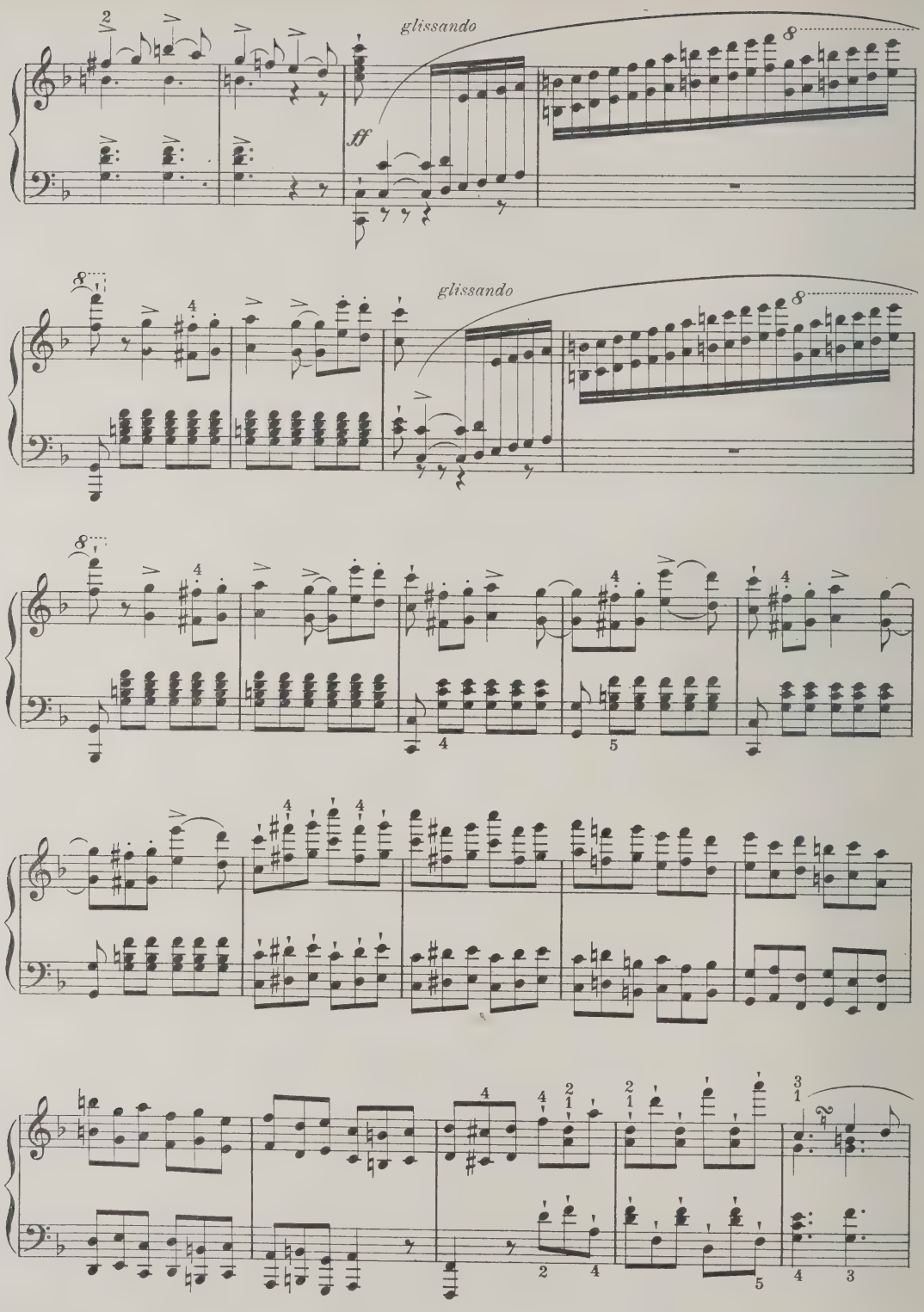

8
atempo.
ritard.
8
ritard un poco.

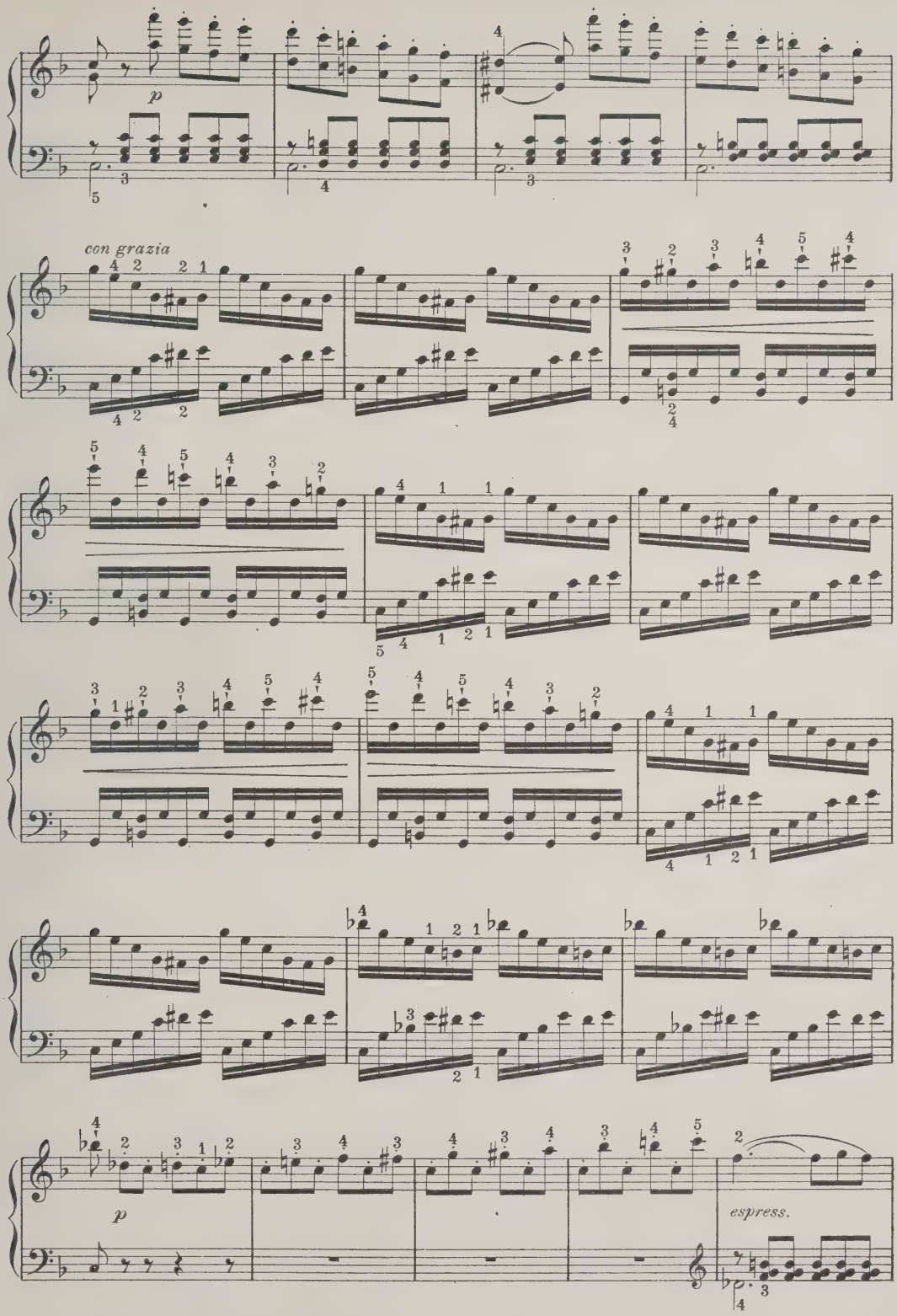

f
p
ff
fz
p
ff
fz
p

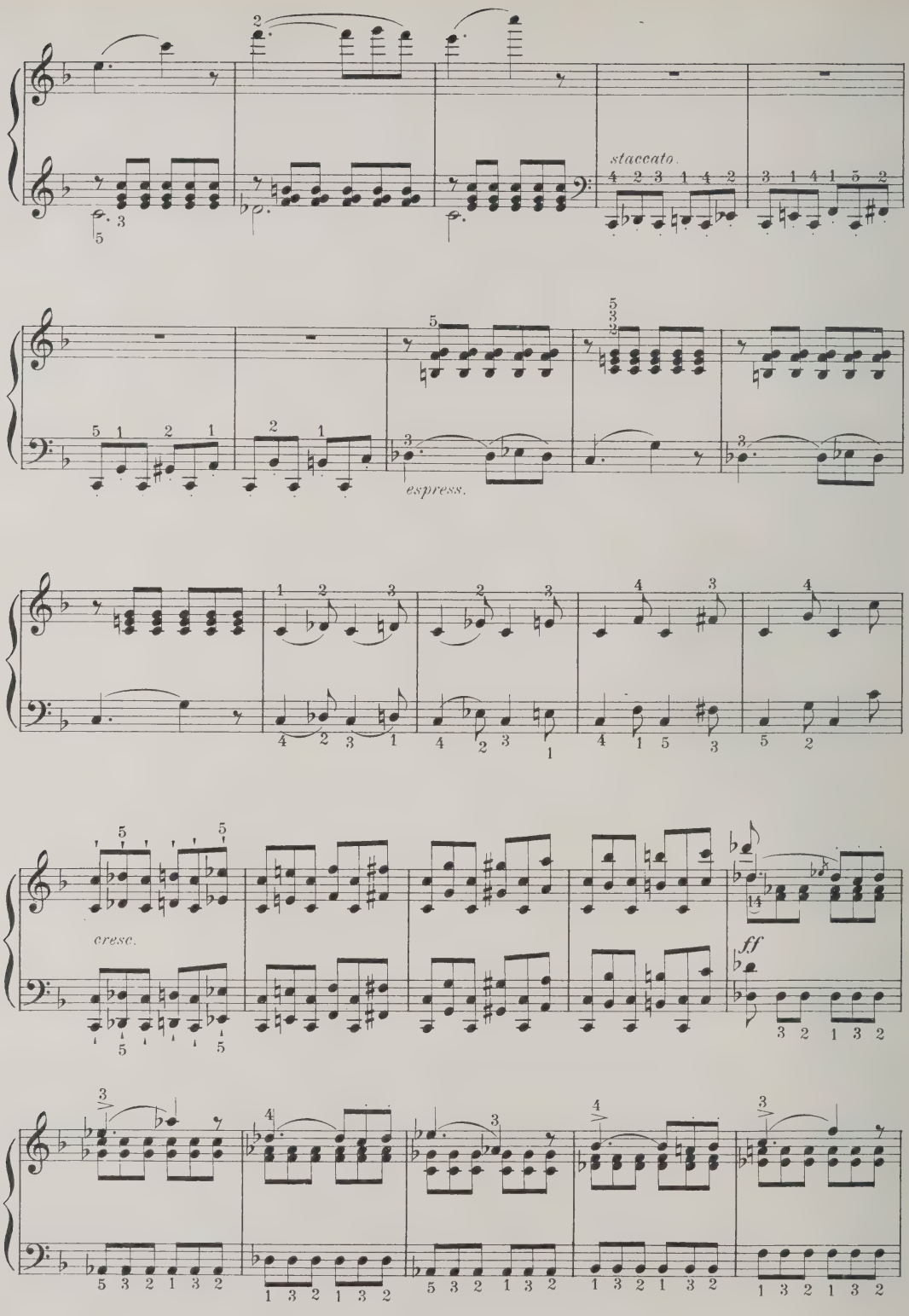

ff
fz
dimin. poco a poco.
ff
coll'8va
p

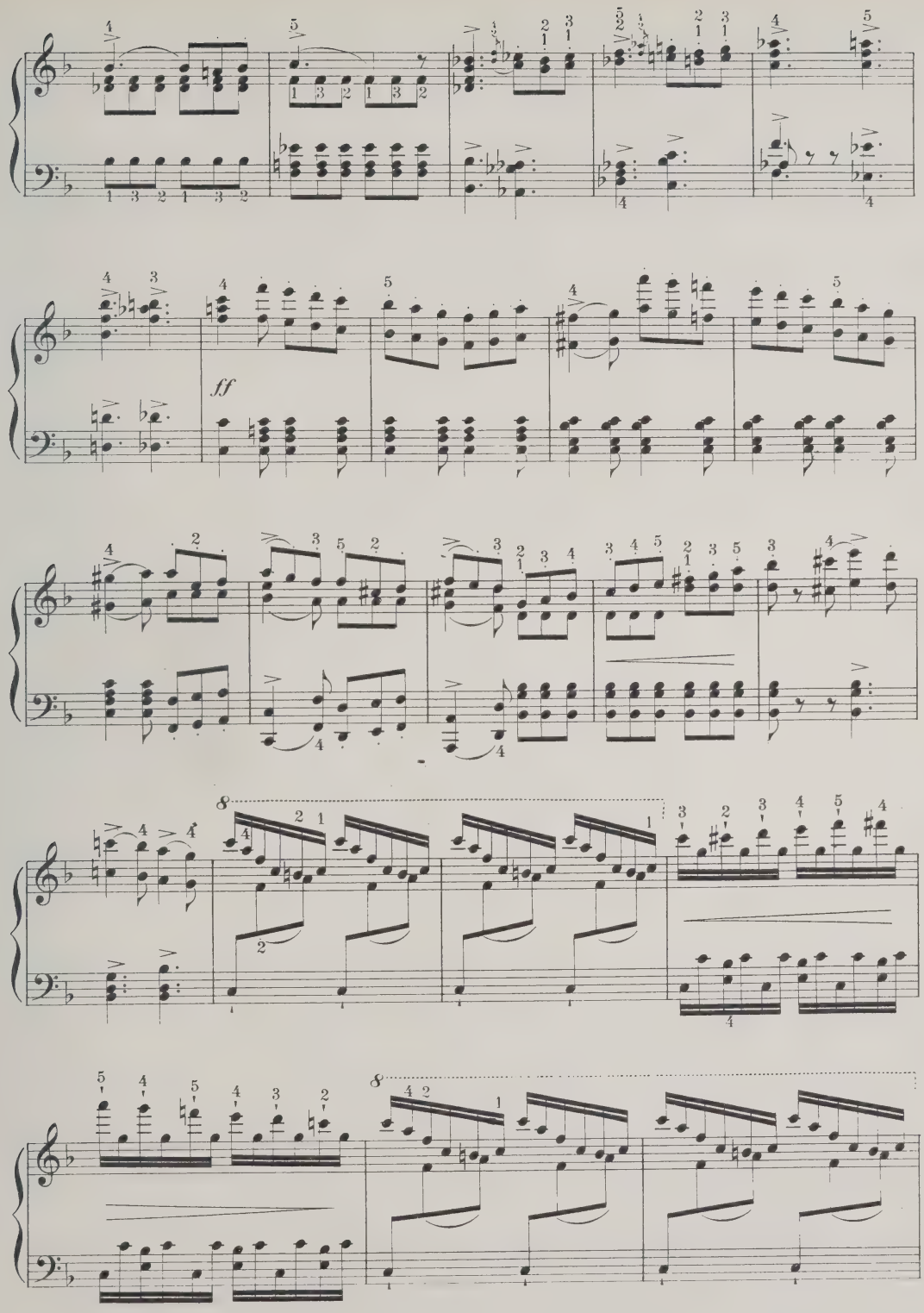

pp
p

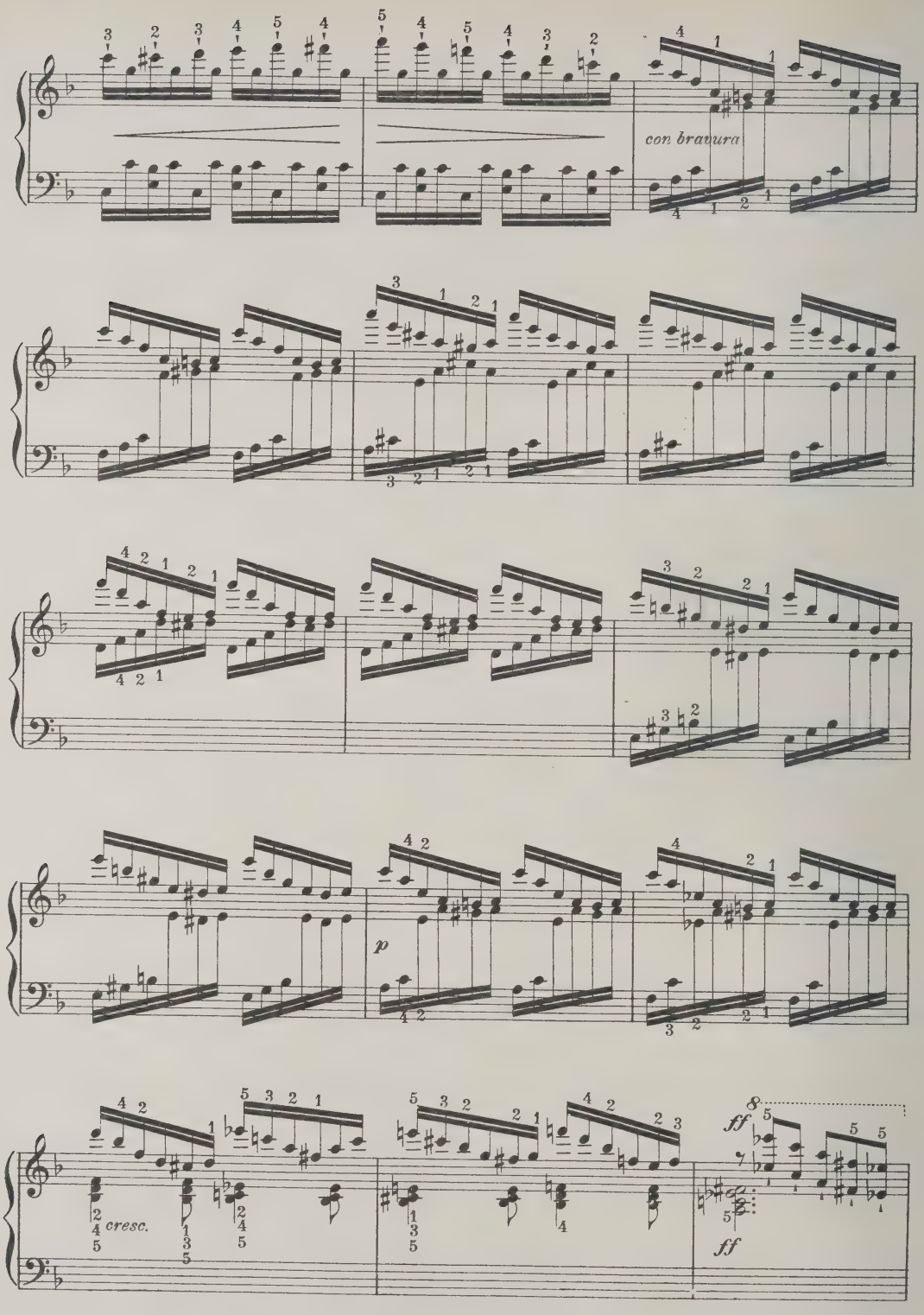

dim.
assai graziosamente.
f
ff
ff

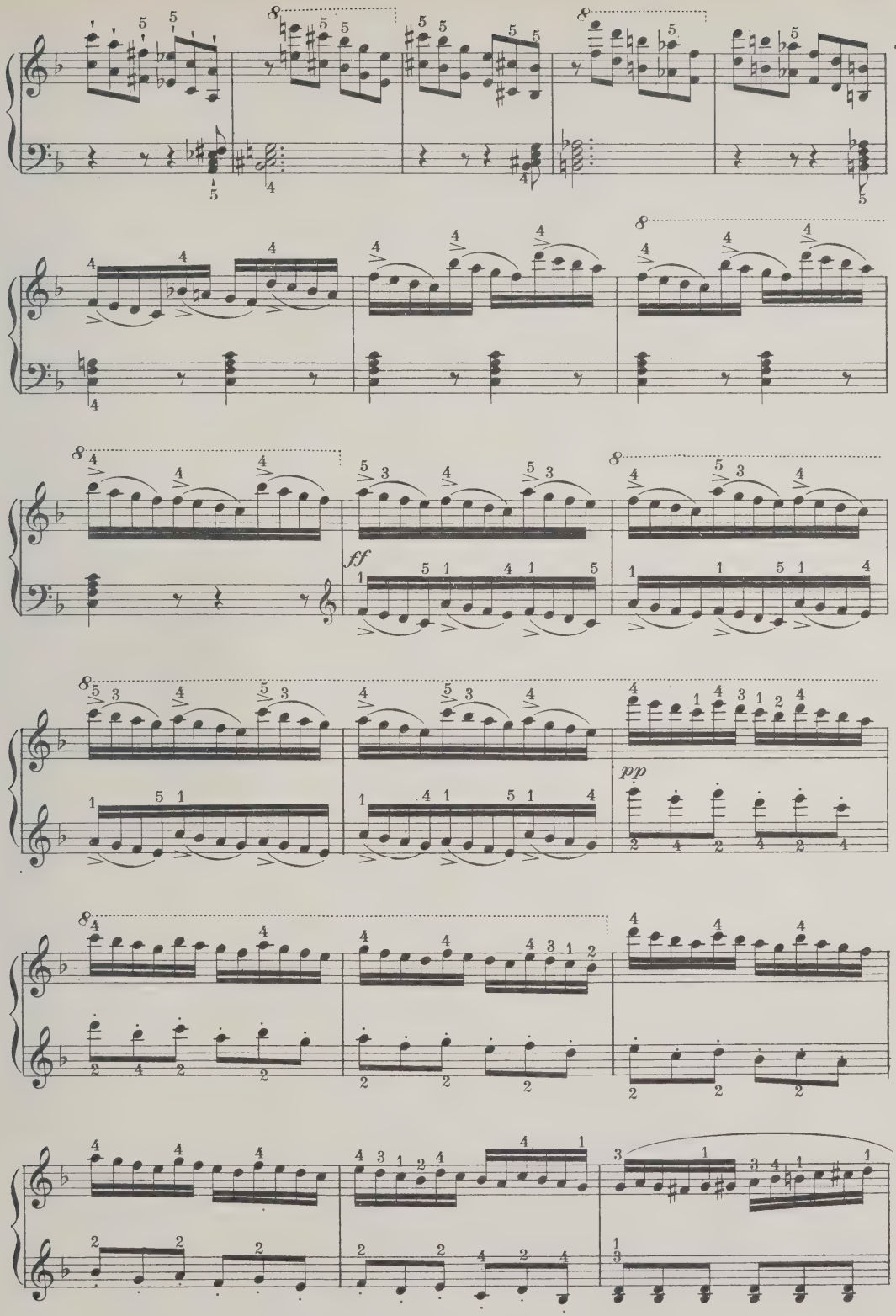

glissando
ff
8
glissando
8
8

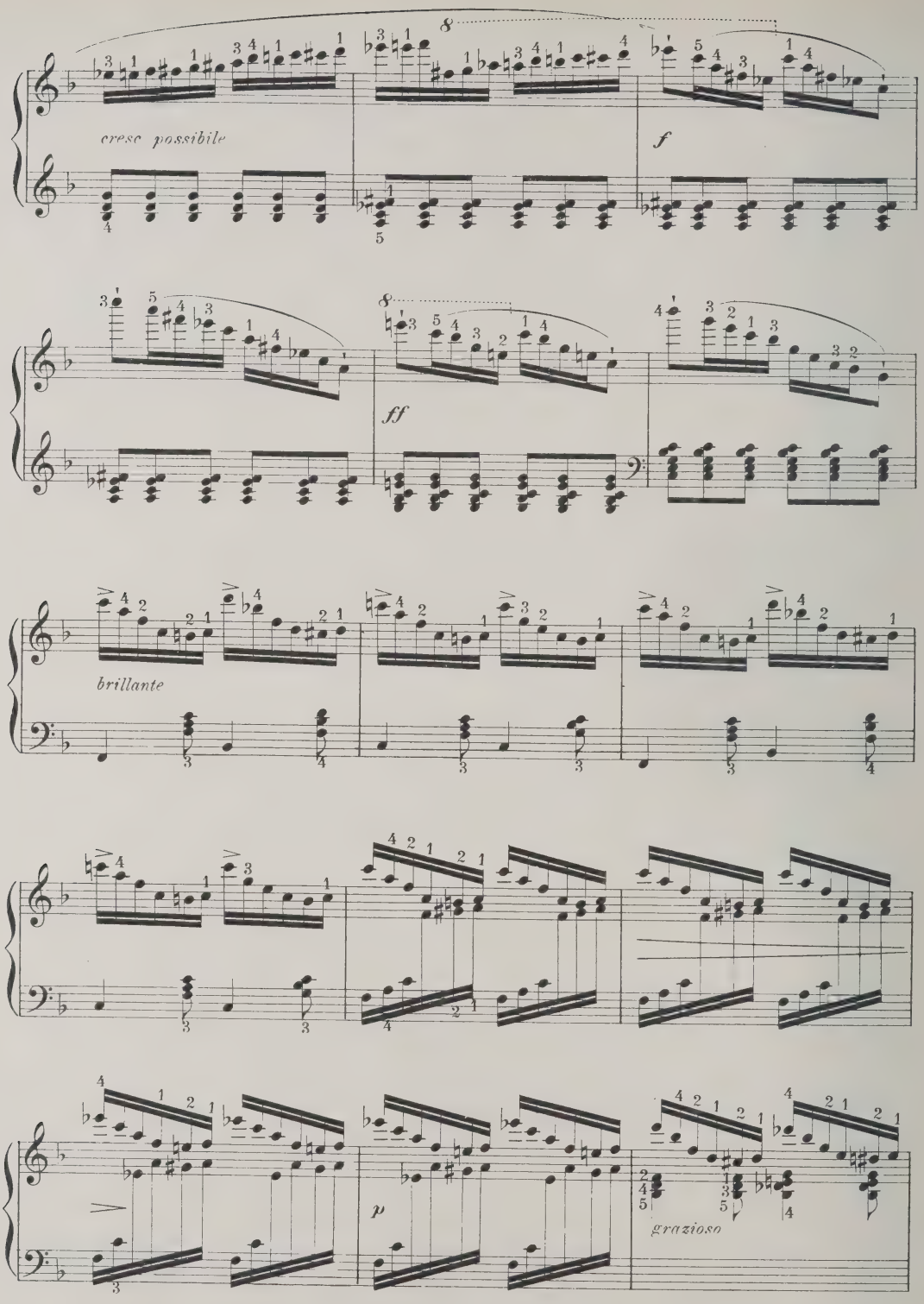

p
con grazia
p
espress.

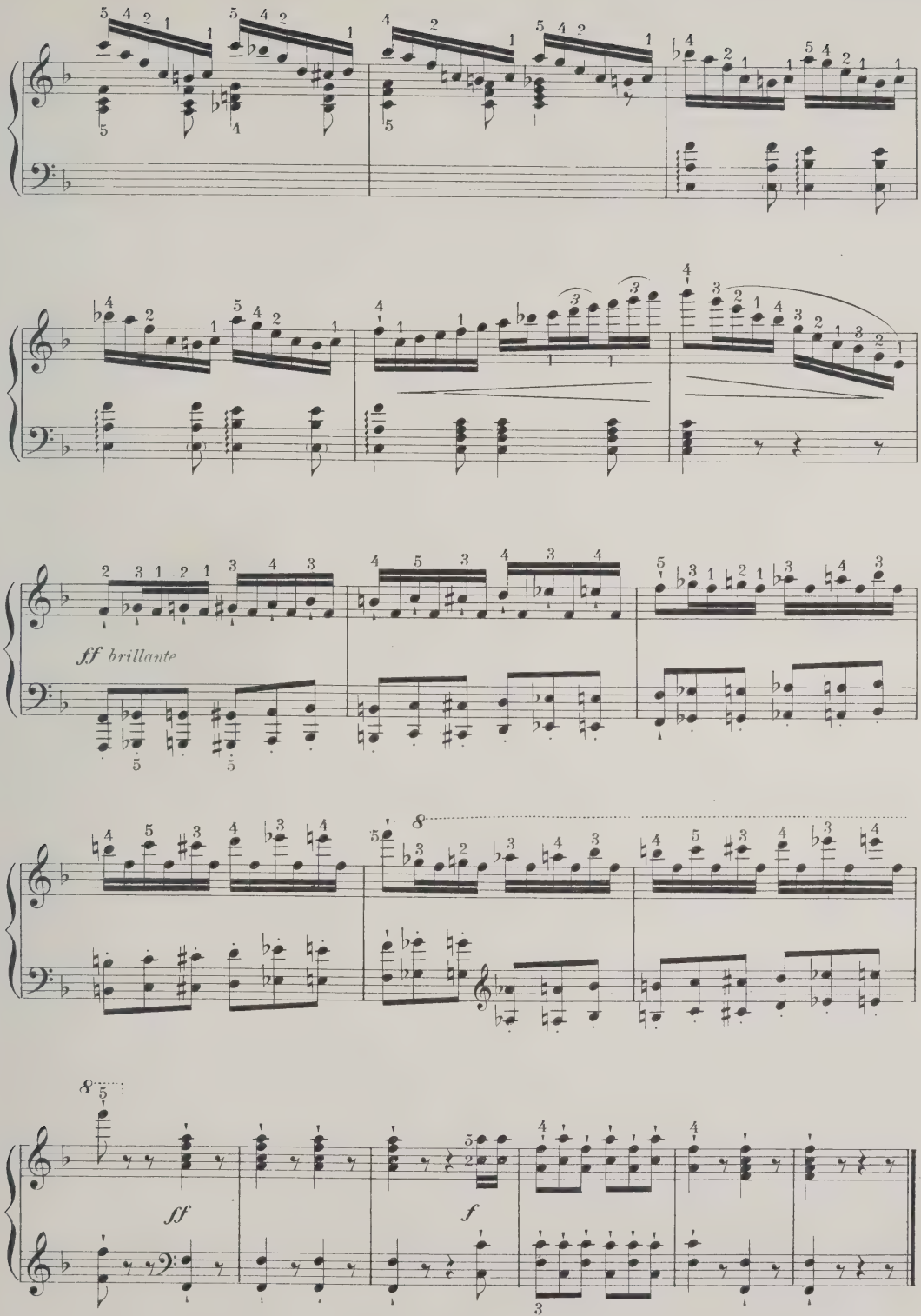

staccato.
espress.
cresc.
ff


ff
8
8


con bravura
p
cresc.
ff
ff


ff
pp


cresc possibile
f
ff
brillante
p
grazioso

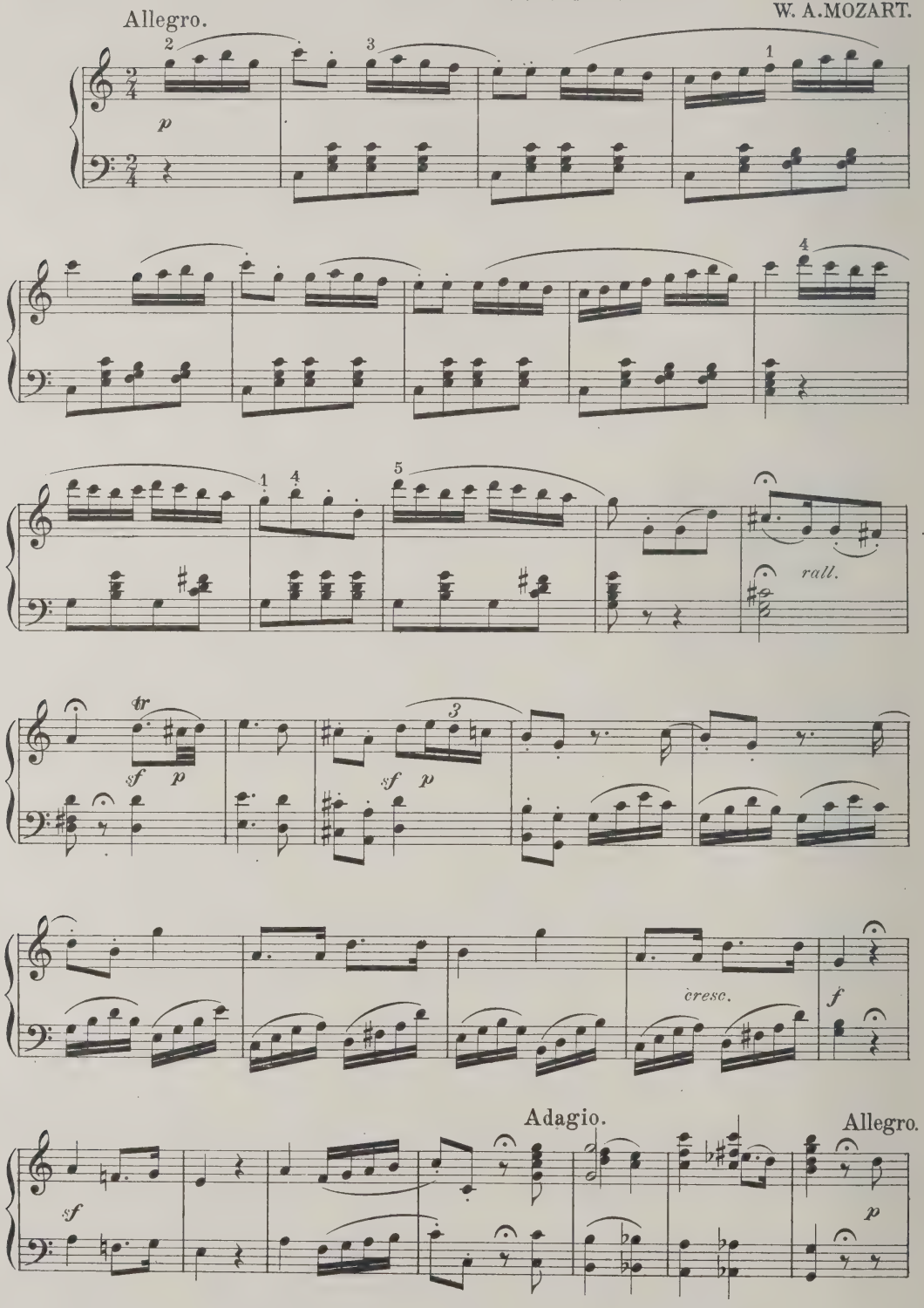

ff brillante
8
8
ff
f

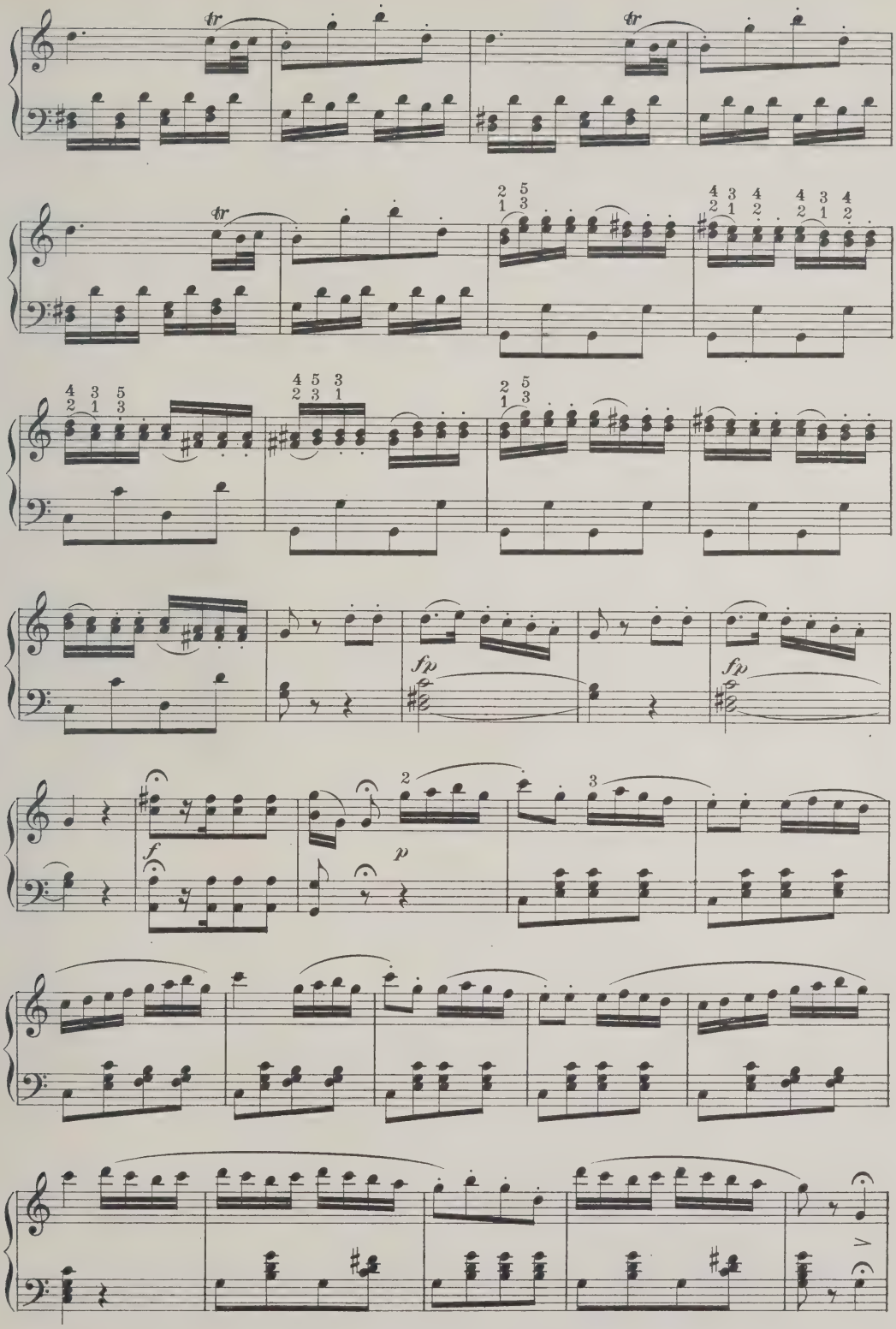
Duett "Vivat Bacchus."

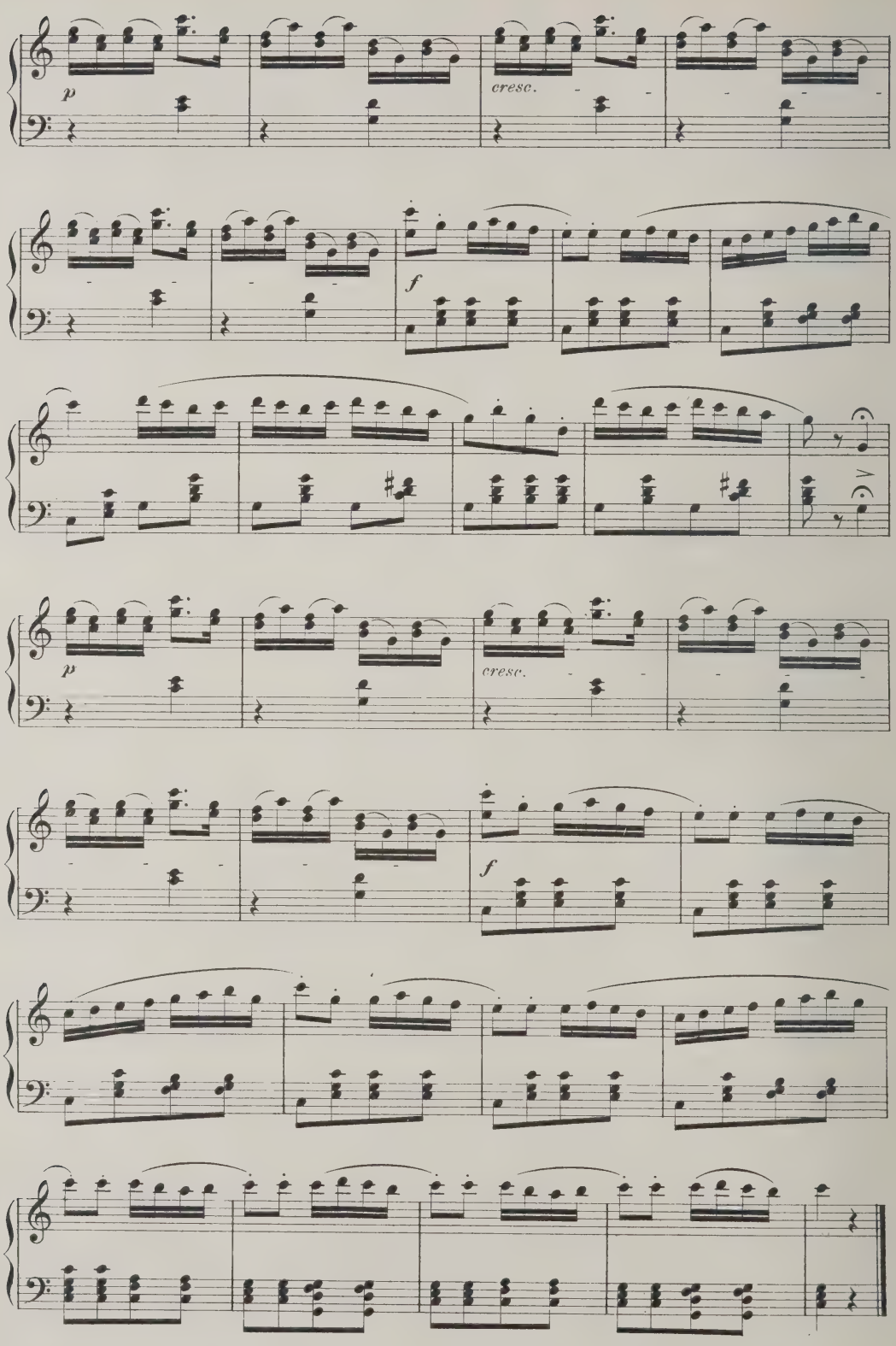
from the Opera

THE ELOPEMENT FROM THE SERAGLIO.

W. A. MOZART.




tr
tr
tr
fp
fp
f
p


p
cresc.
f
p
cresc.
f

Margaret Pushven Lang

MARGARET RUTHVEN LANG

MARGARET RUTHVEN LANG, daughter of B. J. Lang of Boston, was born in Boston, Nov. 27, 1867. She began the study of the pianoforte under one of her father's pupils, and later continued it under his direction. At the age of twelve she had written a quintet of one movement for strings and piano and several songs. Some time after this she began the study of the violin with Louis Schmidt of Boston, and continued under Drechsler and Abel in Munich during the winters of 1886–87. While in Munich she also studied composition with Gluth.

On returning to Boston in 1887 she took up the study of orchestration with G. W. Chadwick, since which time she has written a large number of compositions, many of which have had great success. Her *Dramatic Overture*, Op. 12, No. 4, was performed by the Boston Symphony Orchestra under Nikisch on April 8, 1893; her overture *Witichis* No. 1, Op. 10, was performed in Chicago under Theodore Thomas, by an orchestra of one hundred, at two concerts in July and August, 1893, and at a third concert in August under Bendix.

Of other works for orchestra composed later are two arias, one for alto, *Sappho's Prayer to Aphrodite*, one for baritone, *Phœbus's Denunciation of the Furies at his Delphian Shrine*. She has also in manuscript several unfinished pieces, part-songs, a cantata for chorus, solos, orchestra, and a string quartet.

Among her published compositions are one hundred and twenty-five songs, nearly all of which are well known; two volumes of nonsense songs, the last published in 1907; many excellent piano numbers, among them a rhapsody in E Minor, *Meditation*, *Revery* and *Spring Idyll;* two works of considerable size for male voices, entitled *The Jumblies* and a *Boatman's Hymn*, which have been sung by the Apollo Club of Boston; *Love Plumes his Wings*, for female chorus, which has been sung by the Cecilia Society of Boston and elsewhere; and several part-songs. She also wrote an overture *Totila*, Op. 23, an aria for contralto with orchestra, performed in New York in 1896, and *Armida*, soprano solo and orchestra, performed by the Boston Symphony Orchestra in 1896.

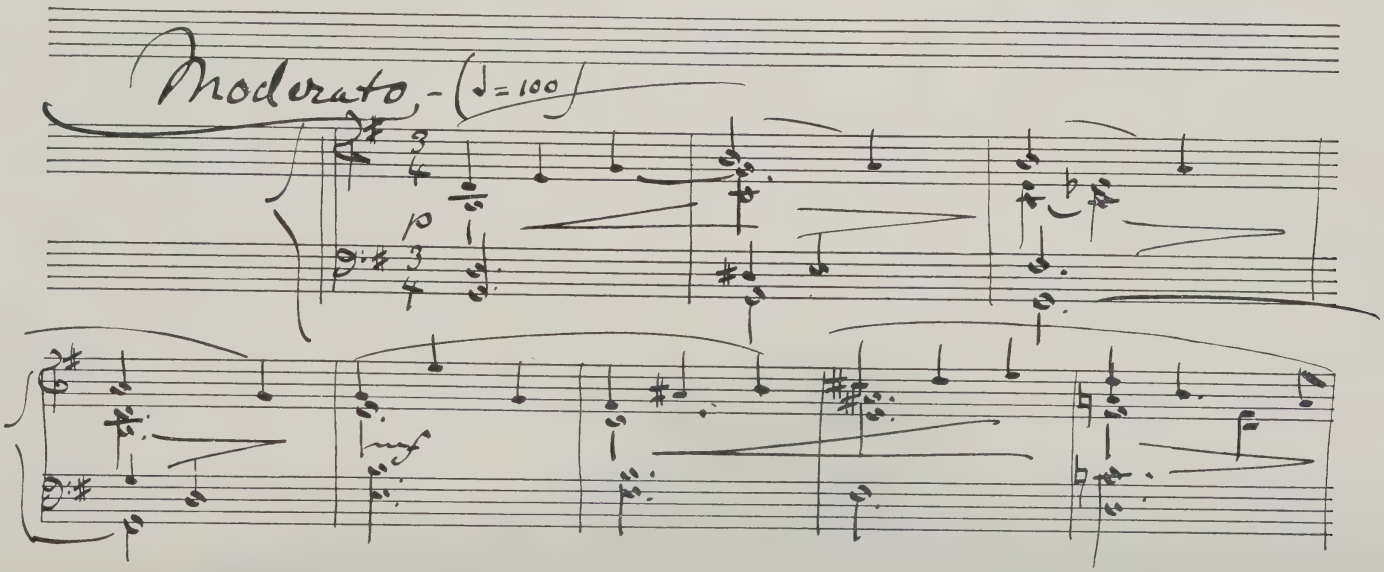
Among the most notable of her published songs might well be mentioned: *King Olaf's Lilies*, Op. 15; *Spinning Song*, *Heliotrope*, and *Betrayed*, each of Op. 9; *Eros;* three songs of the East, Op. 8; three songs for low voice, Op. 6; three songs of the Night, Op. 7; *My Lady Jacqueminot.*

Among her greatest successes is a suite for the pianoforte, entitled *Petit Roman.*

I

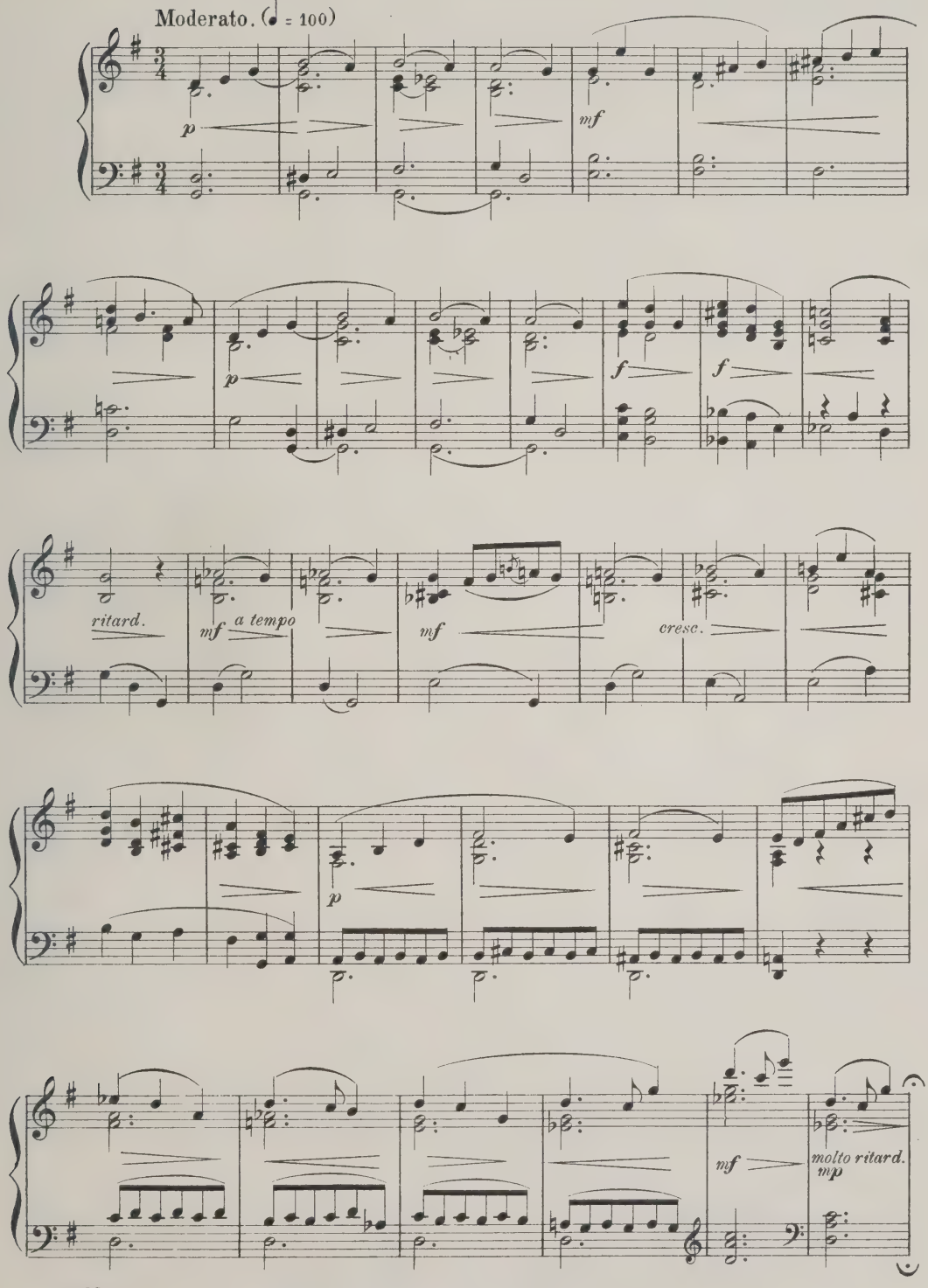
Twilight

Margaret Ruthven Lang



Twilight.

MARGARET RUTHVEN LANG.



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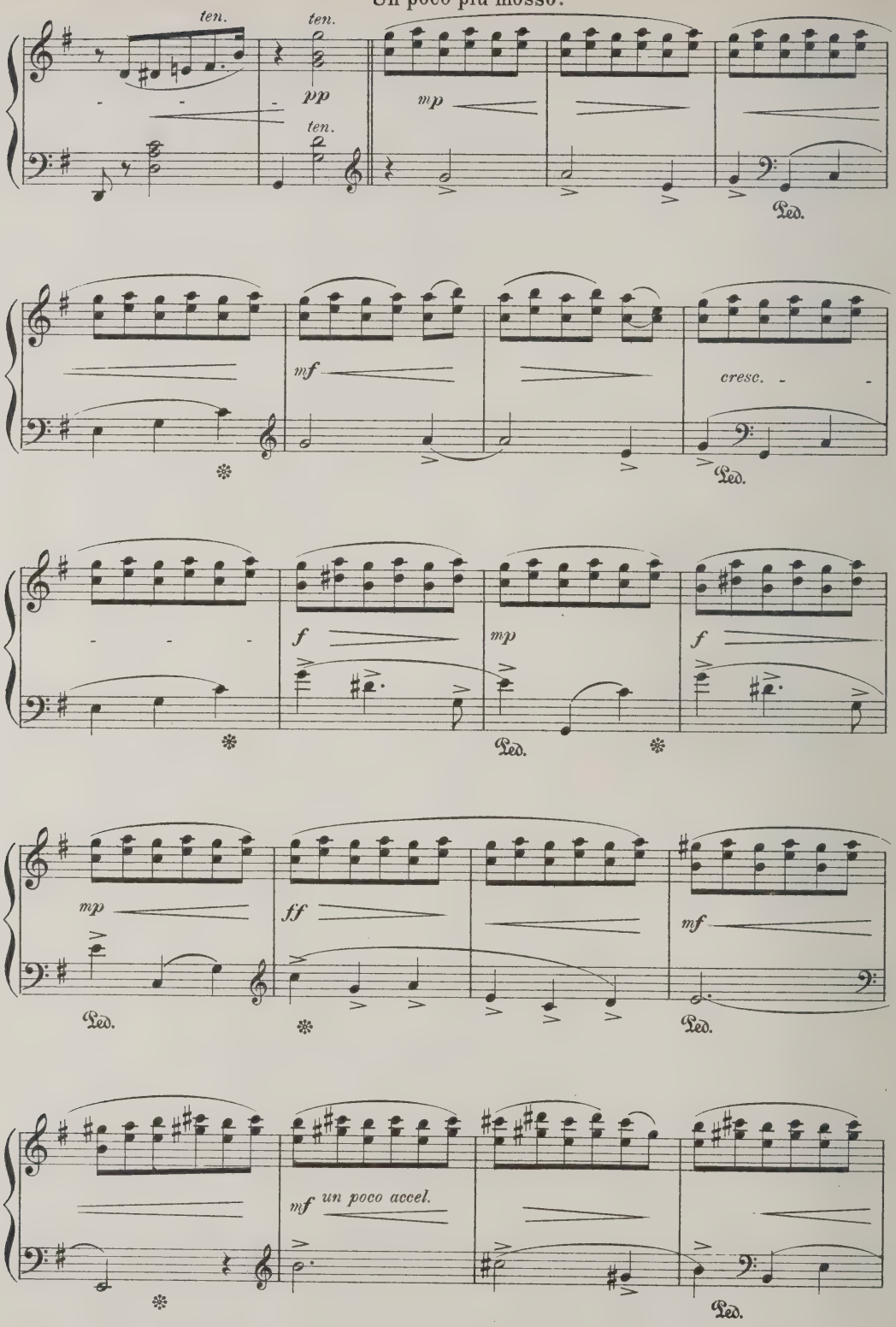
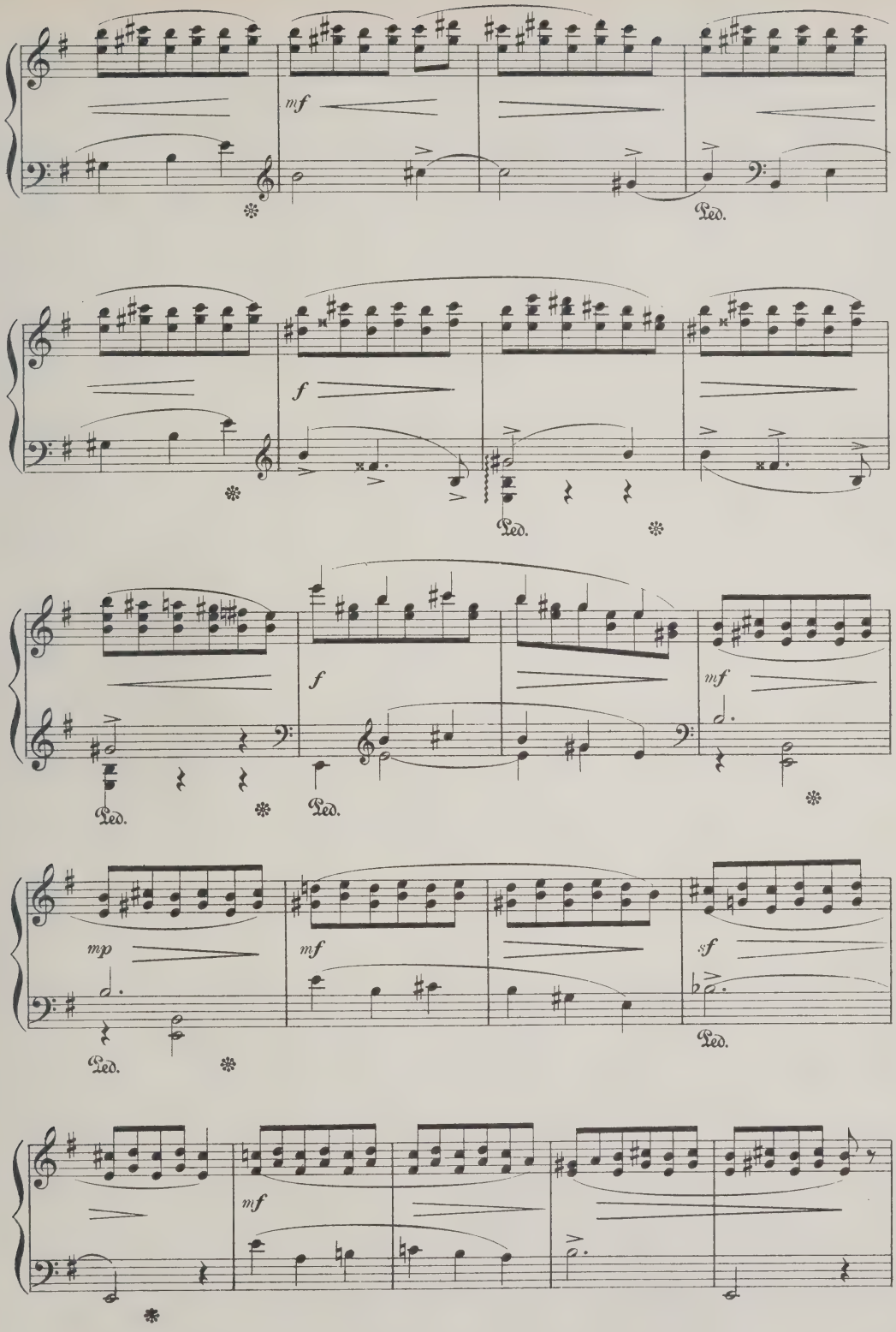
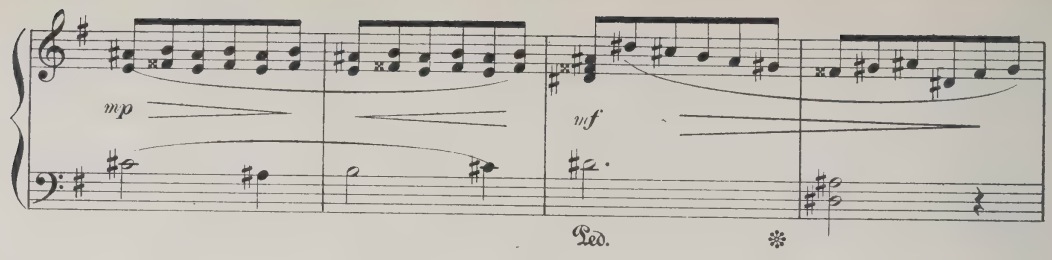
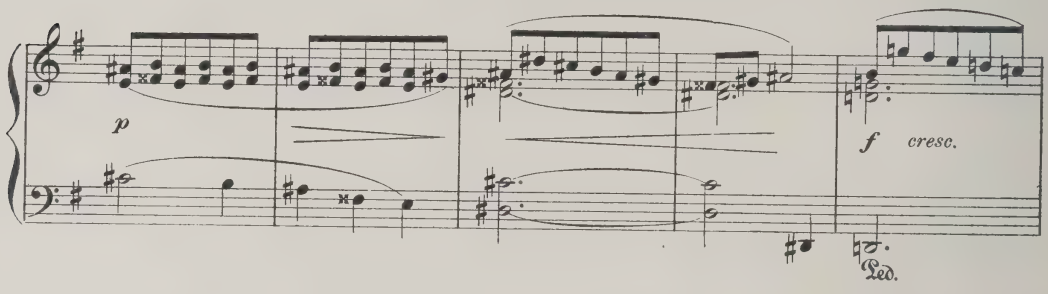
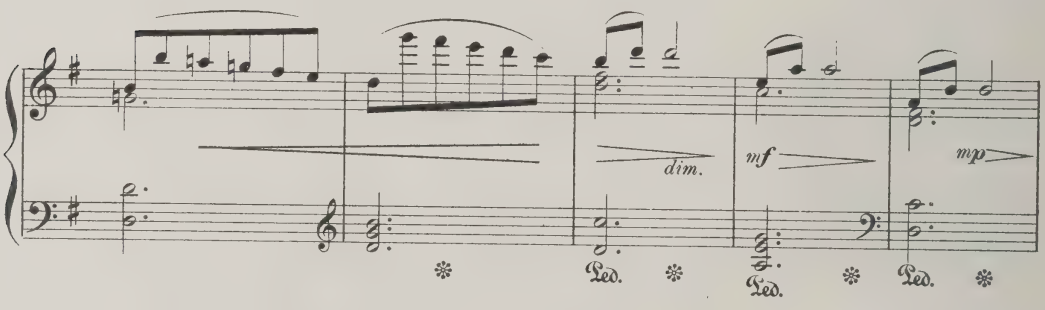
Un poco piu mosso.



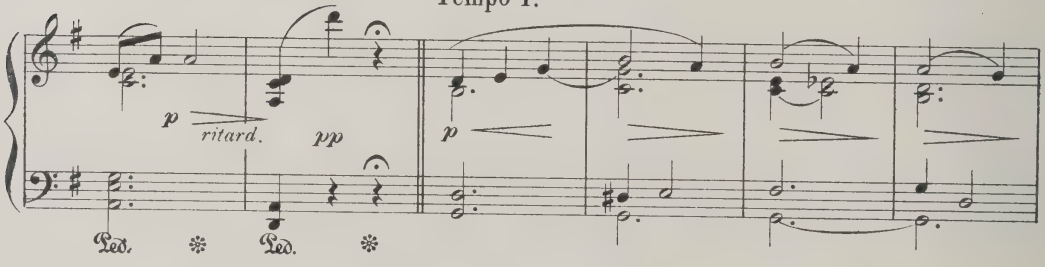

mf
Ped.
f
Ped.
f
mf
Ped.
Ped.
mp
mf
sf
Ped.
mf

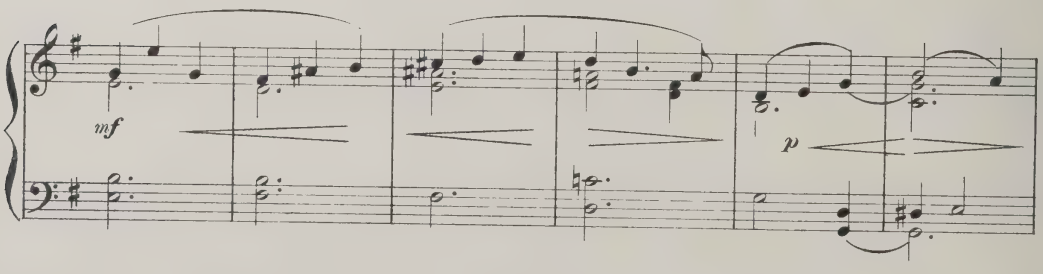

mp
mf
Ped.

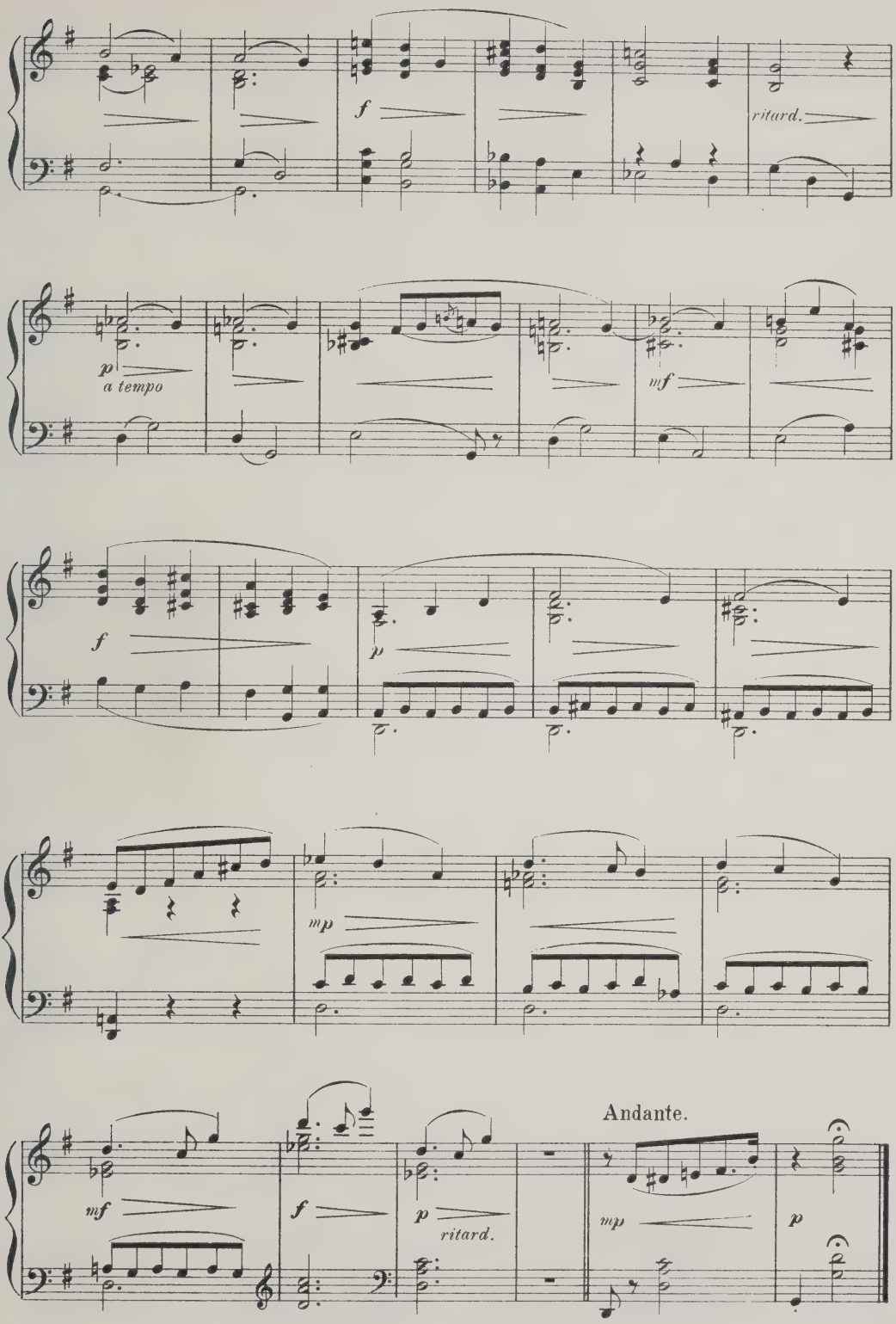

p
f
cresc.
Ped.


dim.
mf
mp
Ped.
Ped.
Ped.

Tempo I.

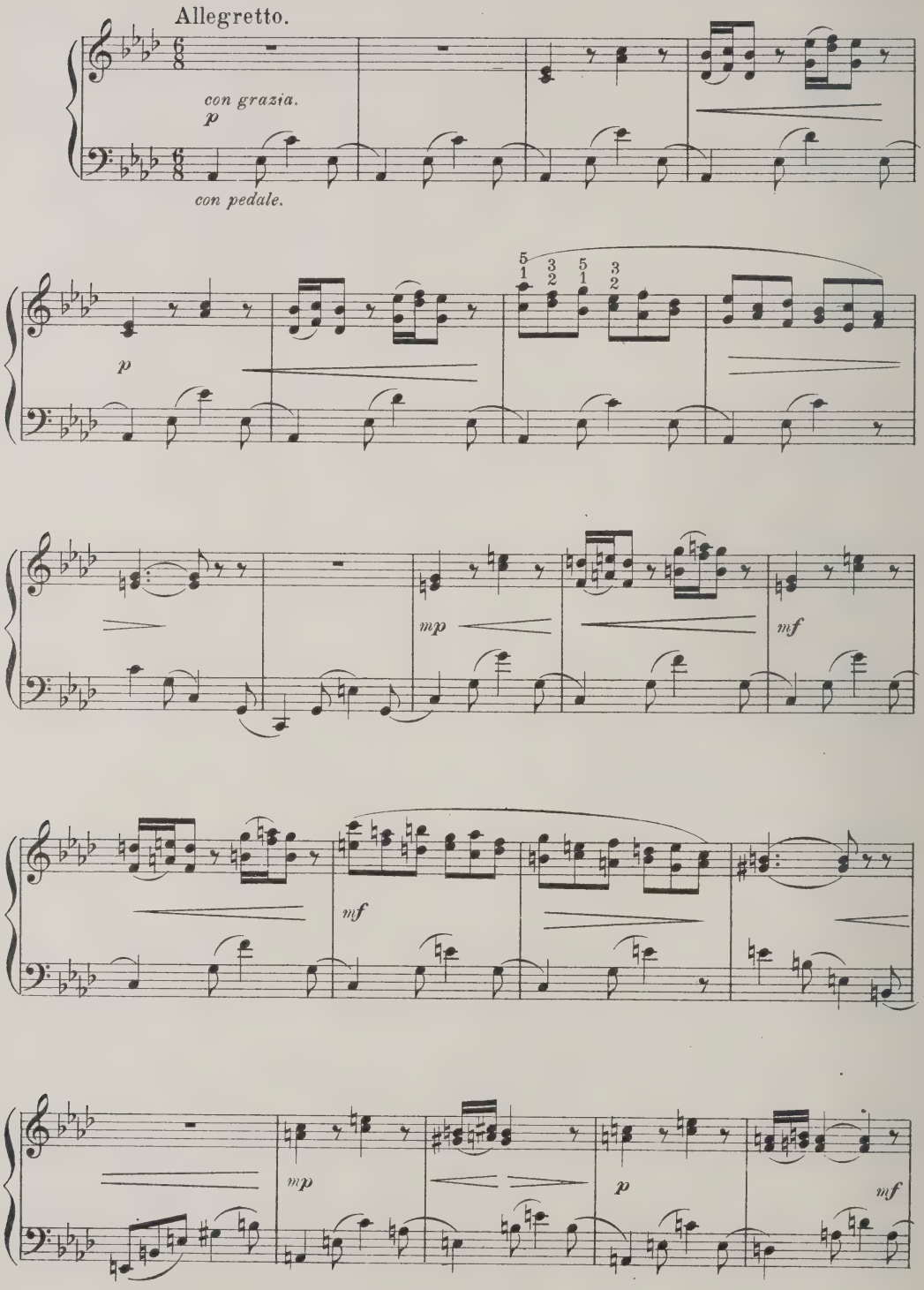

p
ritard.
pp
p
Ped.
Ped.


mf
p


f
ritard.
p
a tempo
mf
f
p
mp
mf
f
p
ritard.
Andante.
mp
p

Starlight.

MARGARET RUTHVEN LANG.



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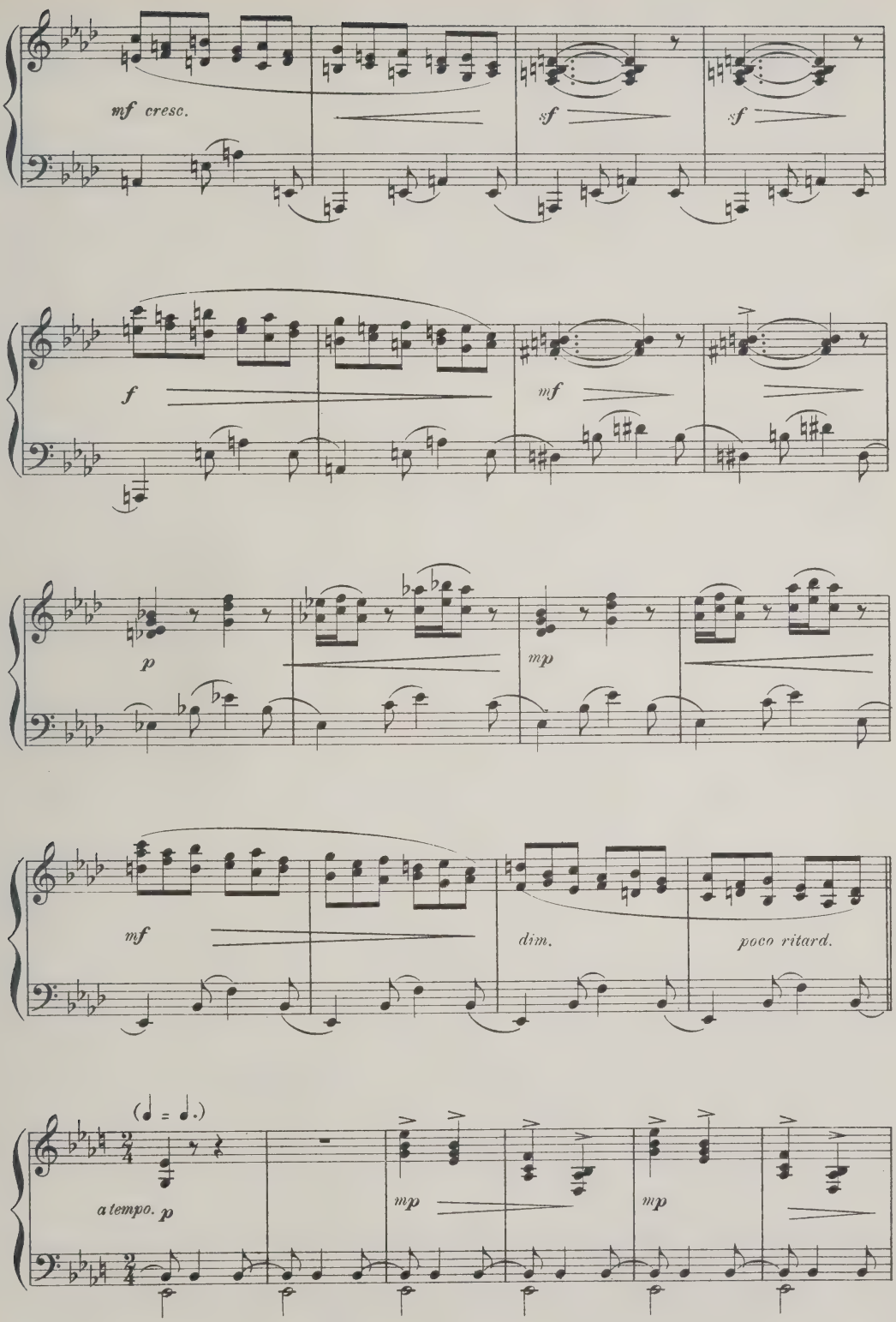
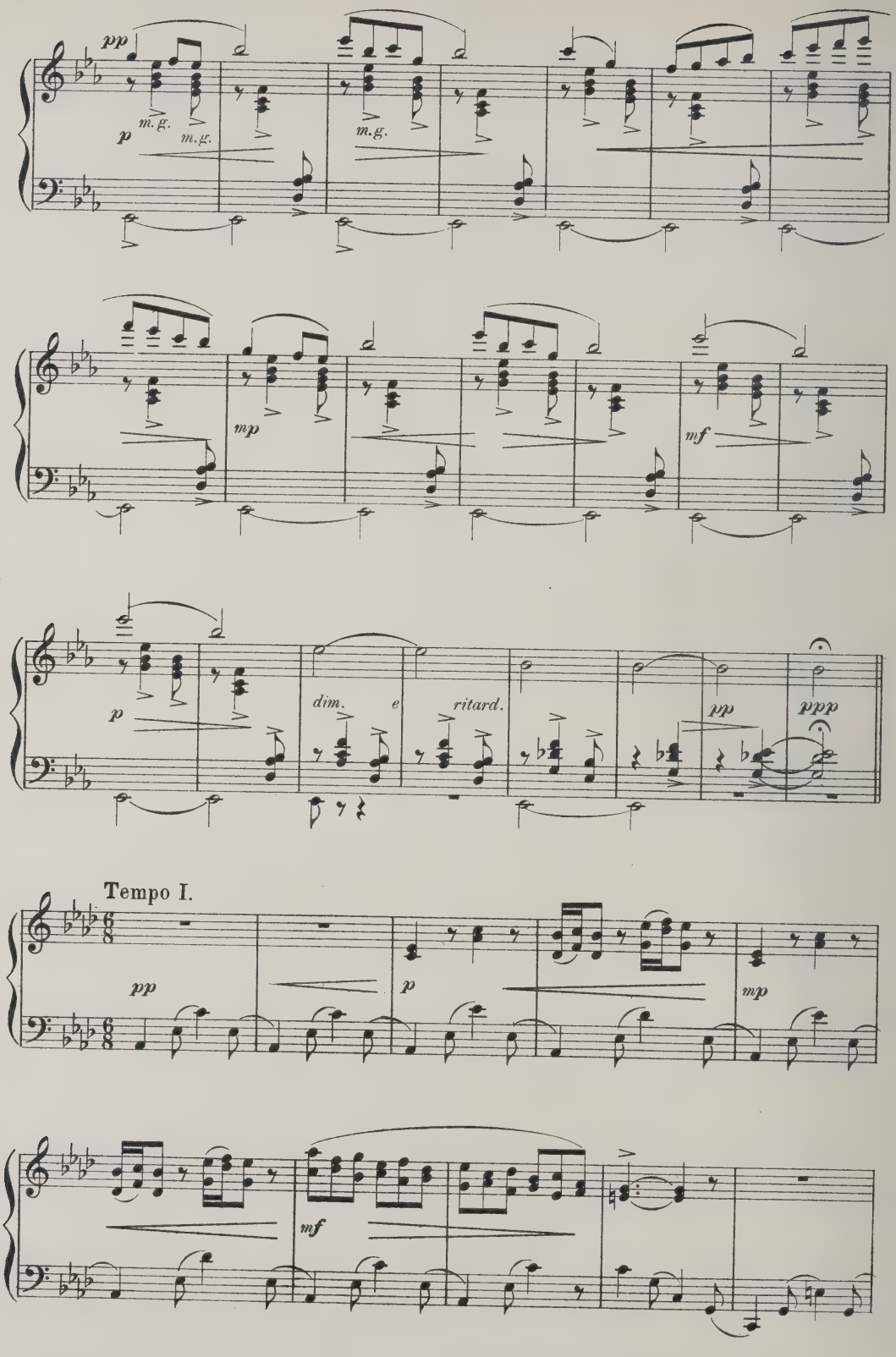
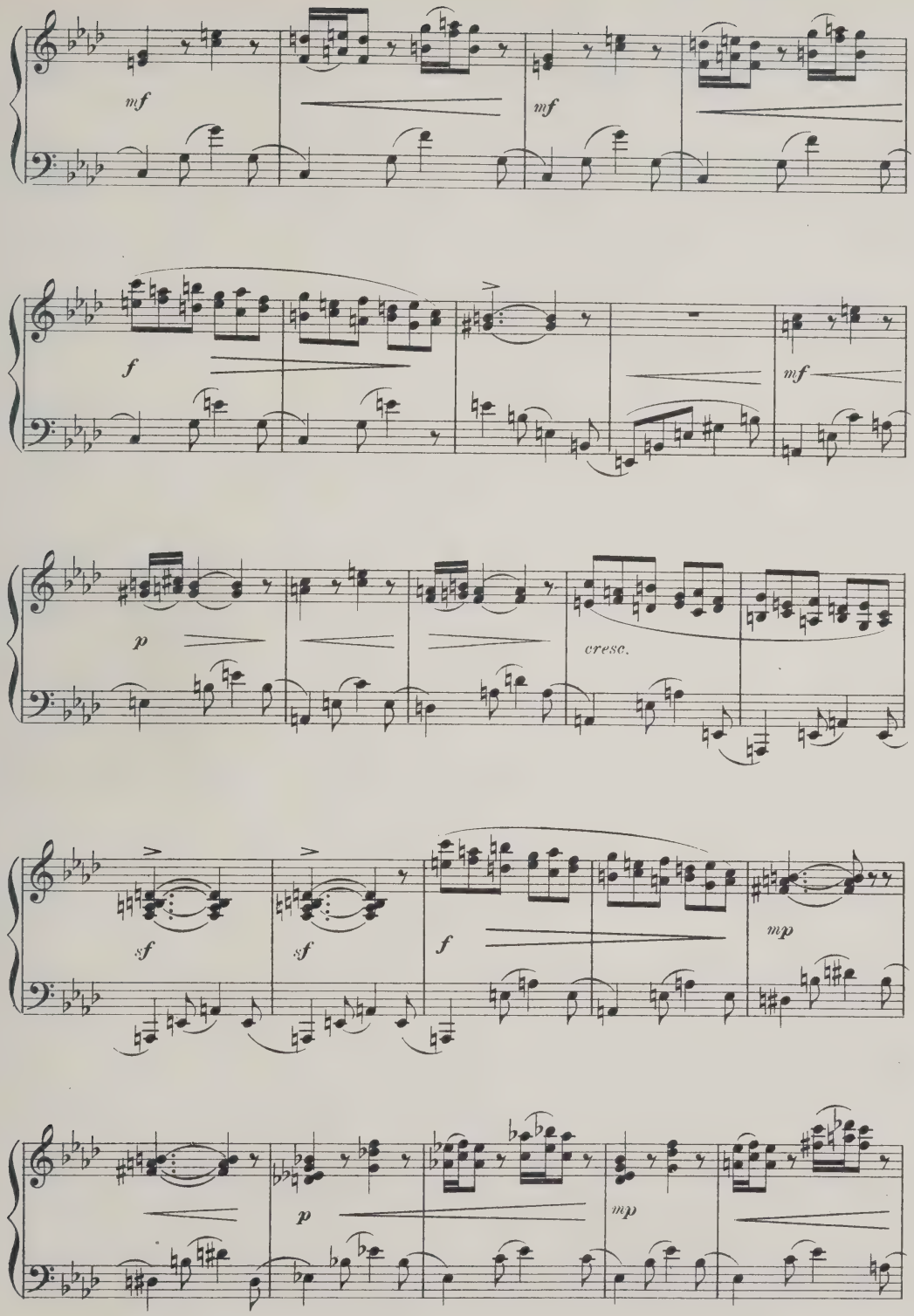
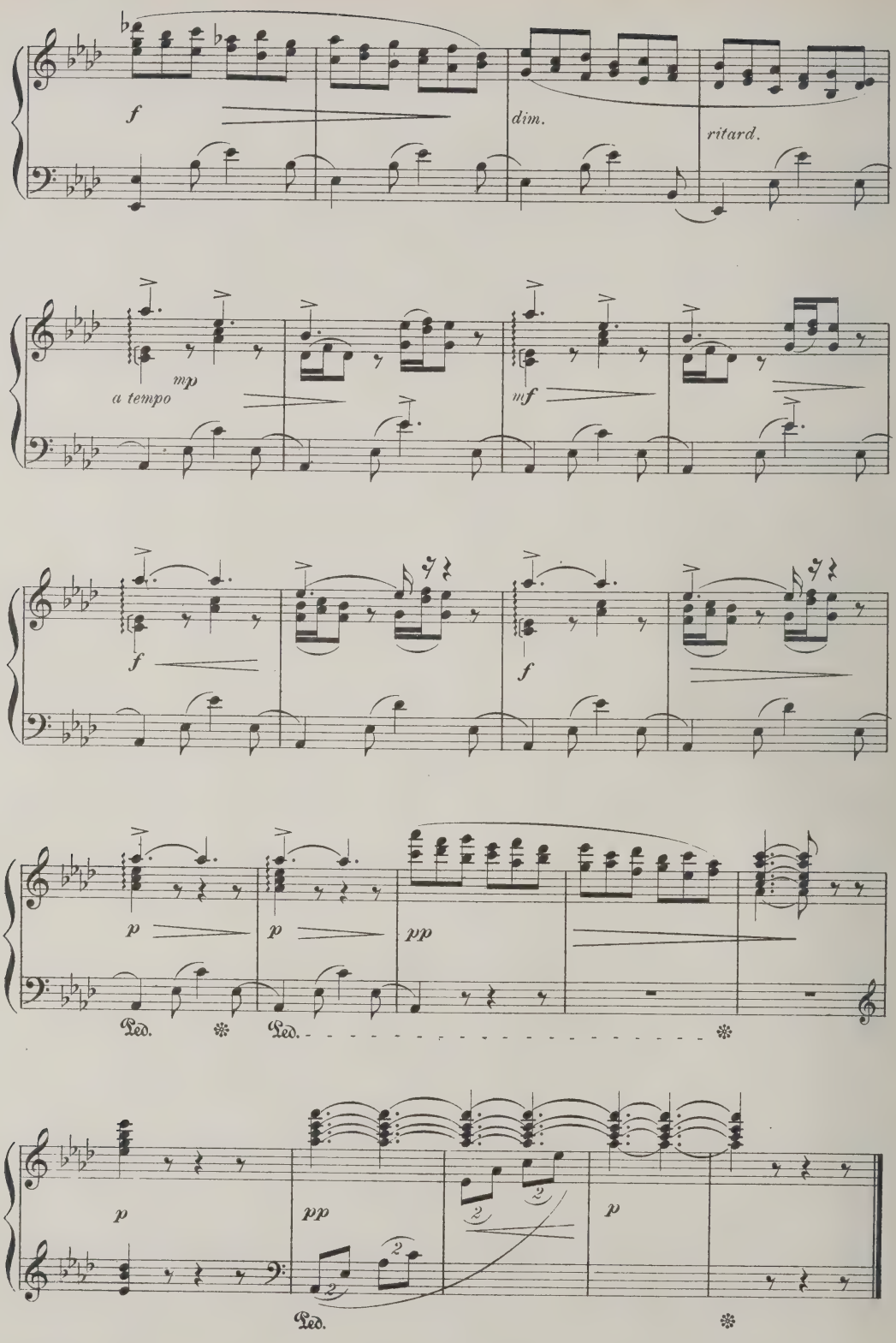

mf cresc.
sf
sf
f
mf
p
mp
mf
dim.
poco ritard.
(♩ = ♩.)
a tempo. p
mp
mp

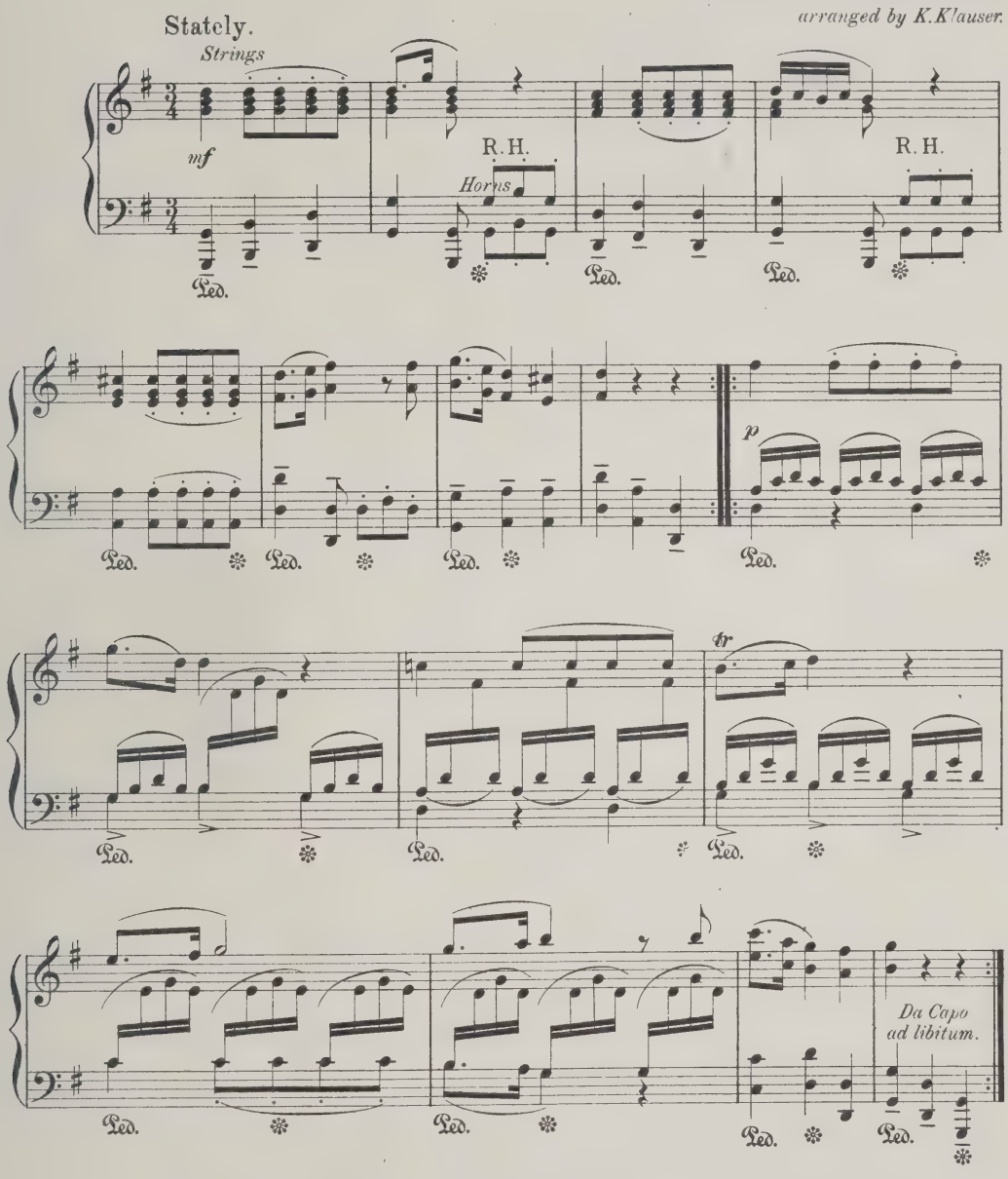

pp
p
m.g.
m.g.
m.g.
mp
mf
p
dim.
e
ritard.
pp
ppp
Tempo I.
pp
p
mp
mf


mf
mf
f
mf
p
cresc.
sf
sf
f
mp
p
mp


f
dim.
ritard.
mp
a tempo
mf
f
f
p
p
pp
Ped.
Ped.
p
pp
p
Ped.

Minuet from Don Giovanni.

W. A. MOZART.
arranged by K. Klauser.



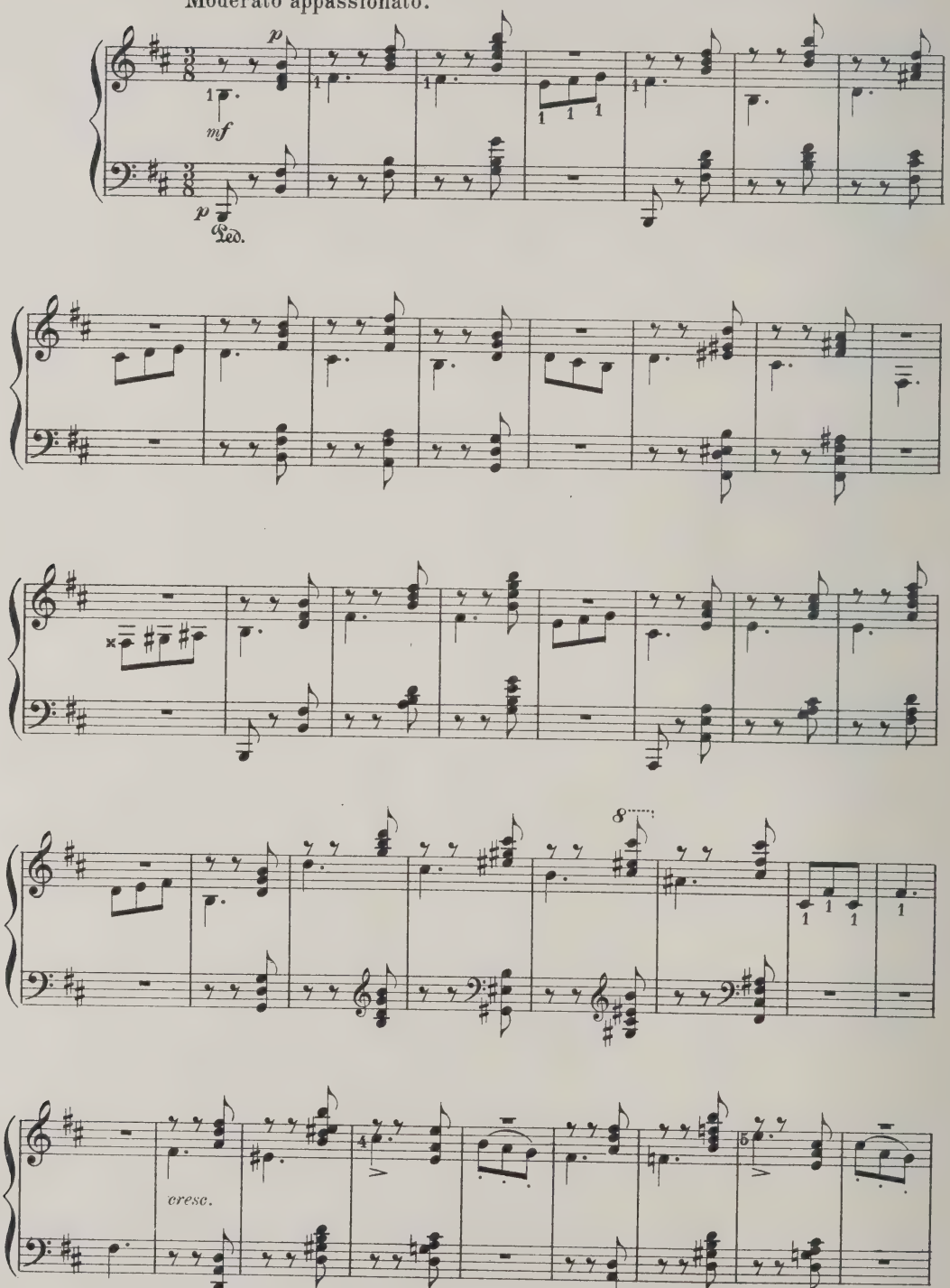
EDITOR'S NOTE TO MOZART'S MINUET FROM DON GIOVANNI.

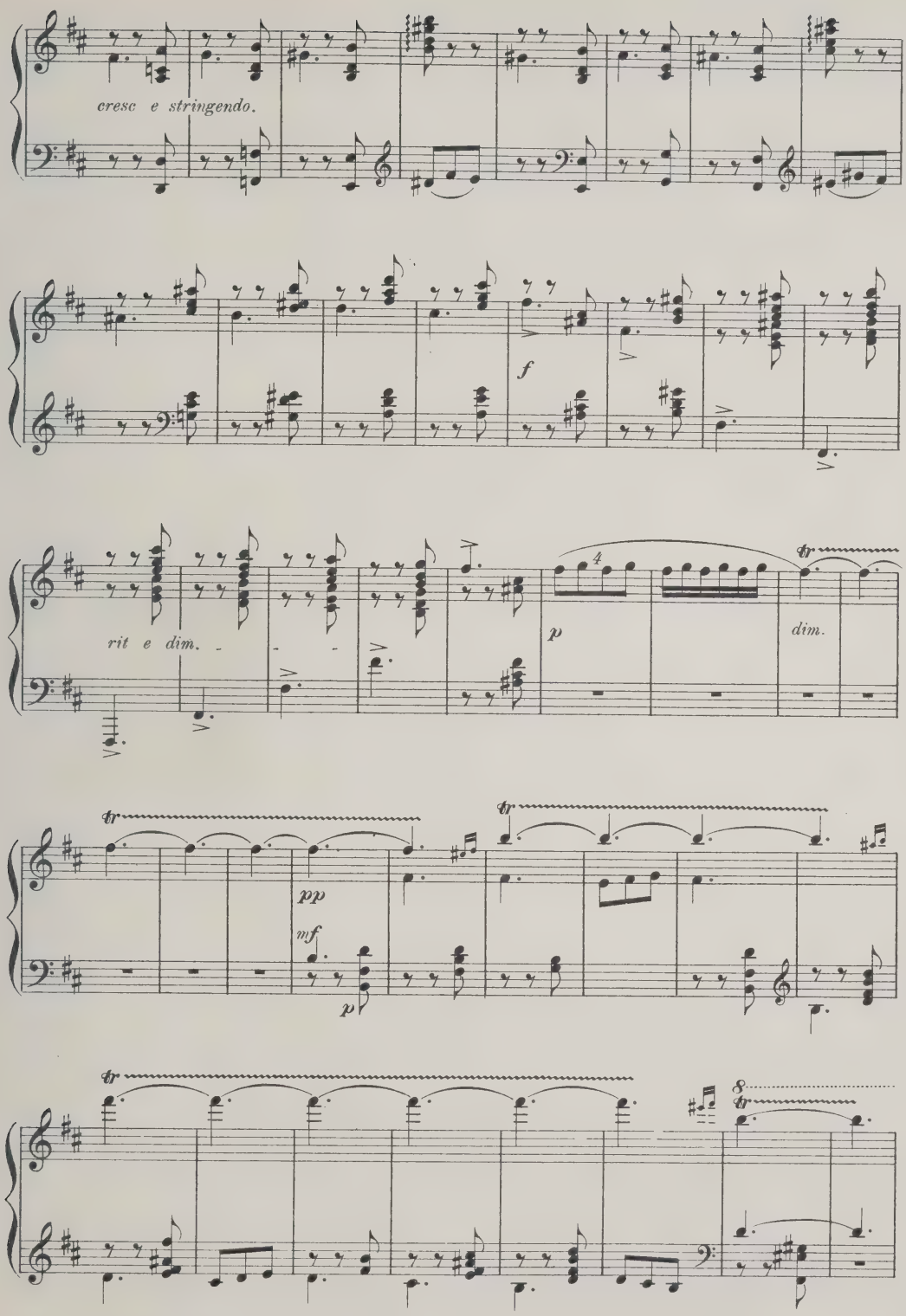
THE following incident may lend additional interest to this world-renowned composition. Mendelssohn, when a boy of eleven, was introduced by Zelter, his gruff old master, to Goethe. The great poet tenderly stroked his hair and bade him play. "What shall it be?" said Goethe, indulgently. "Shall I play you the loveliest thing in all the world?" cried the little boy, with childish enthusiasm. The elder genius assenting, Felix is seated before the piano, and the beautiful boyish brow, the clustering brown curls, the eyes full of thoughtful luster, are touched by a glow of light, as the Minuet from Don Giovanni fills the air.

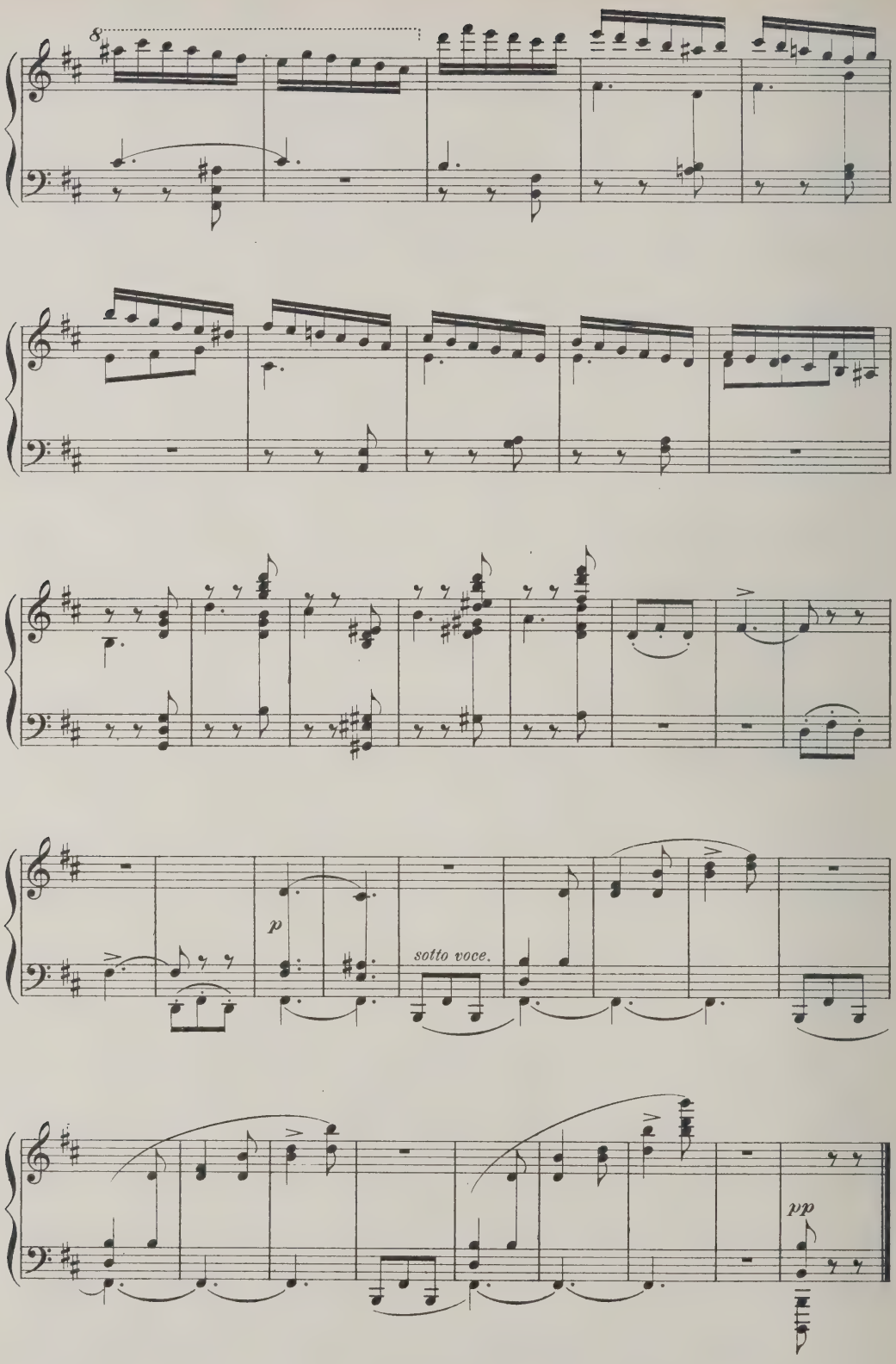
Romance Sans Paroles.

Moderato appassionato.

CAMILLE SAINT SAËNS.

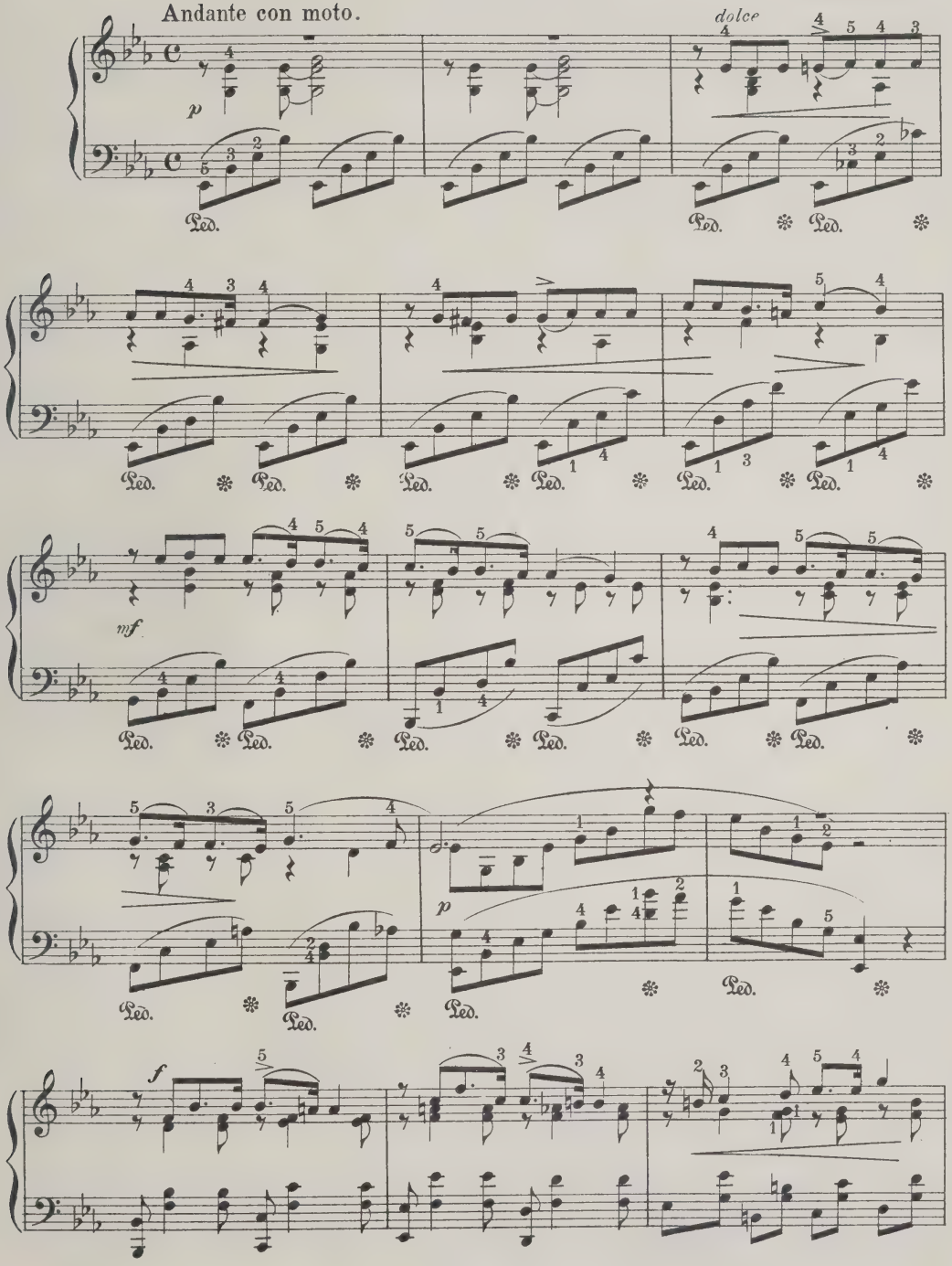


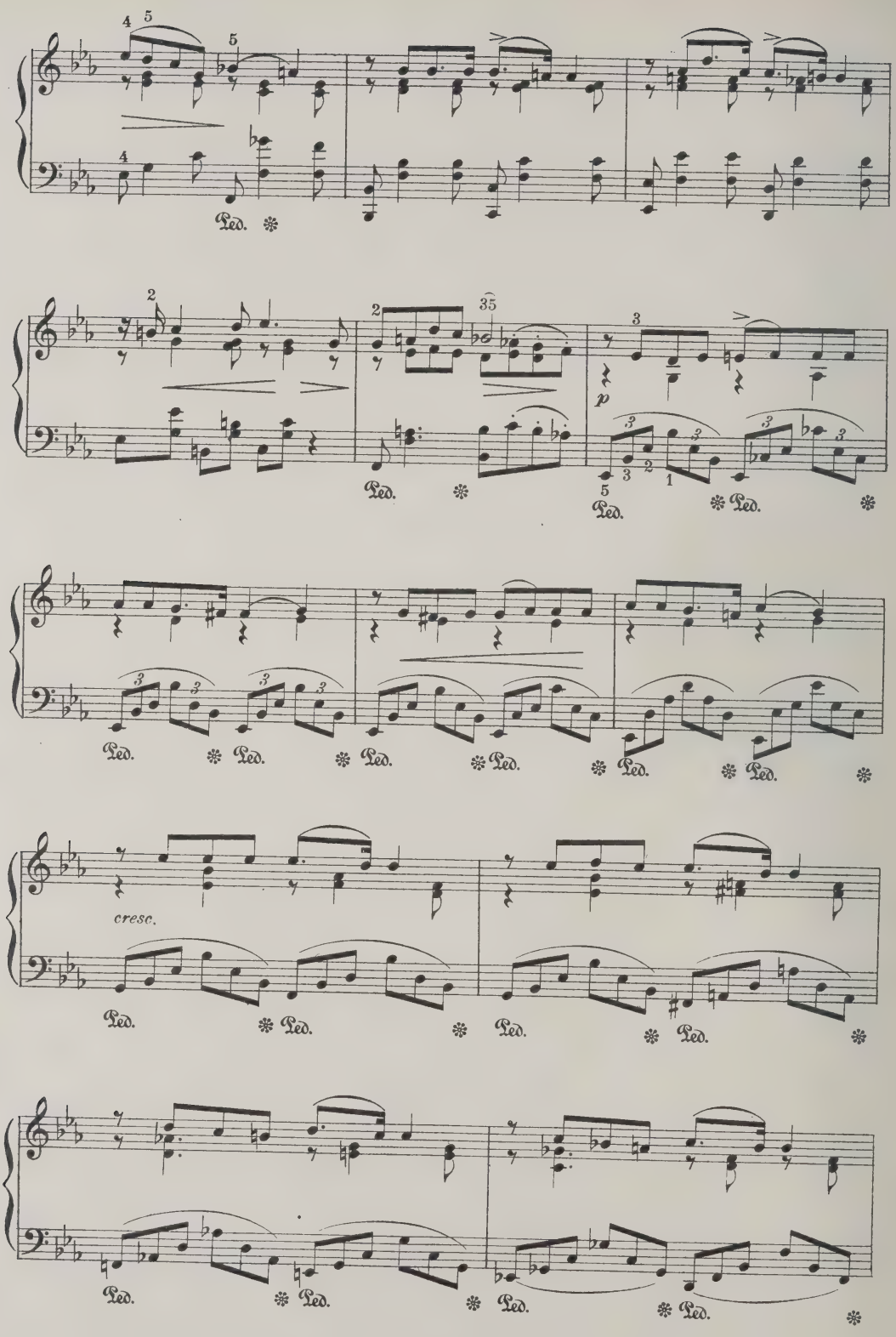

cresc e stringendo.
f
rit e dim.
p
dim.
tr
pp
mf
p
8

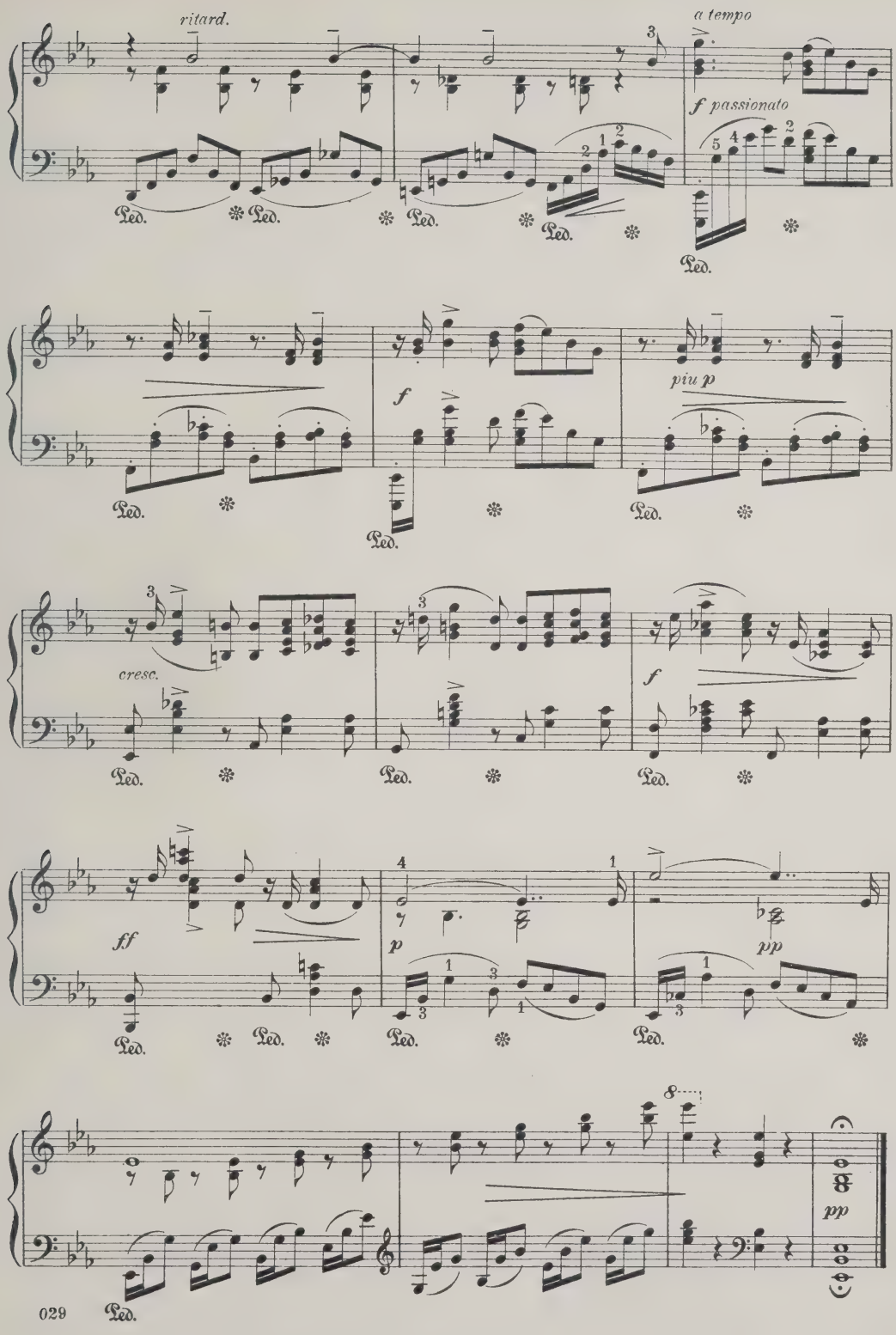

8
p
sotto voce.
pp

Romance.

A. RUBINSTEIN,
Op. 44. № 1.



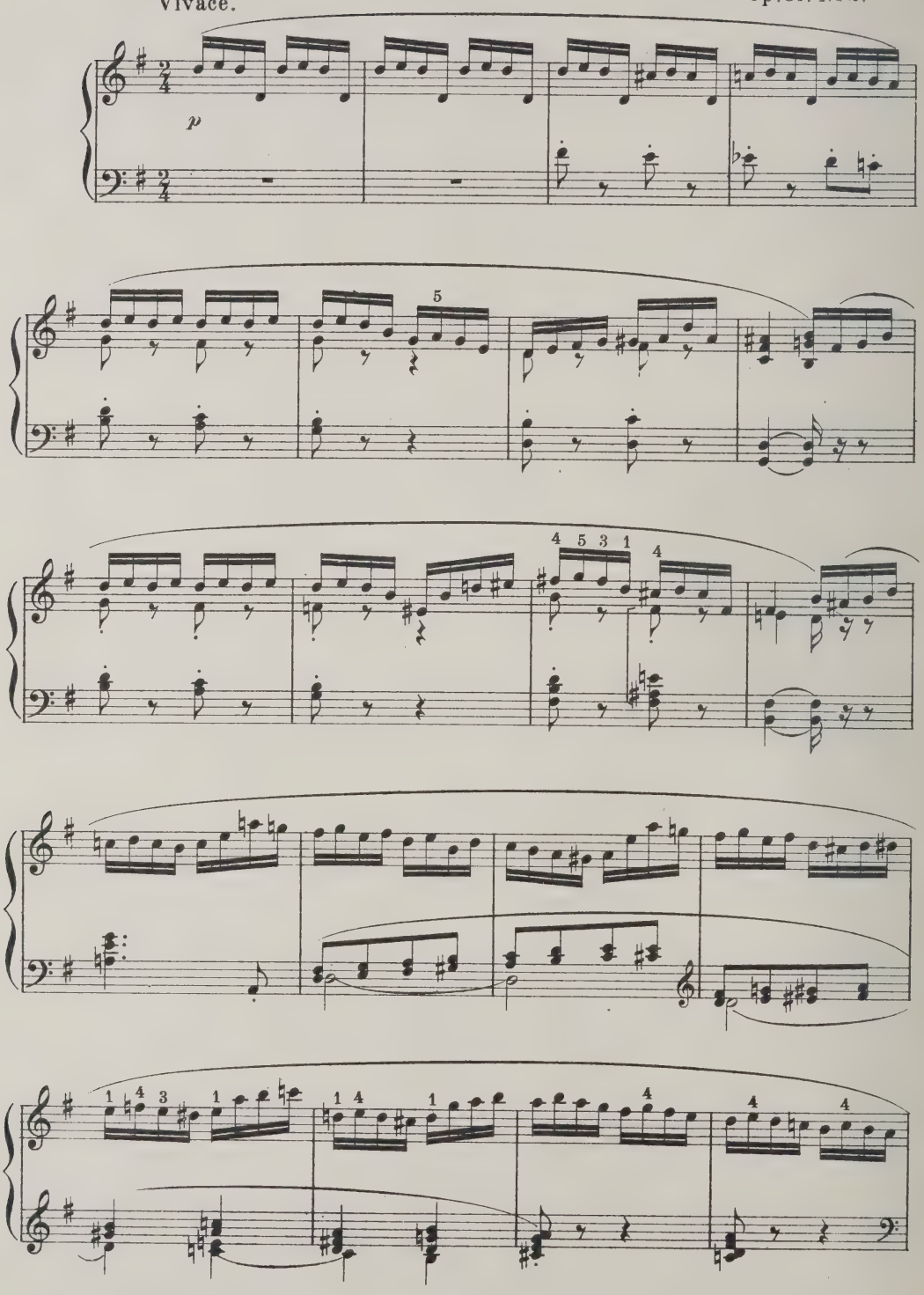

Ped.
cresc.

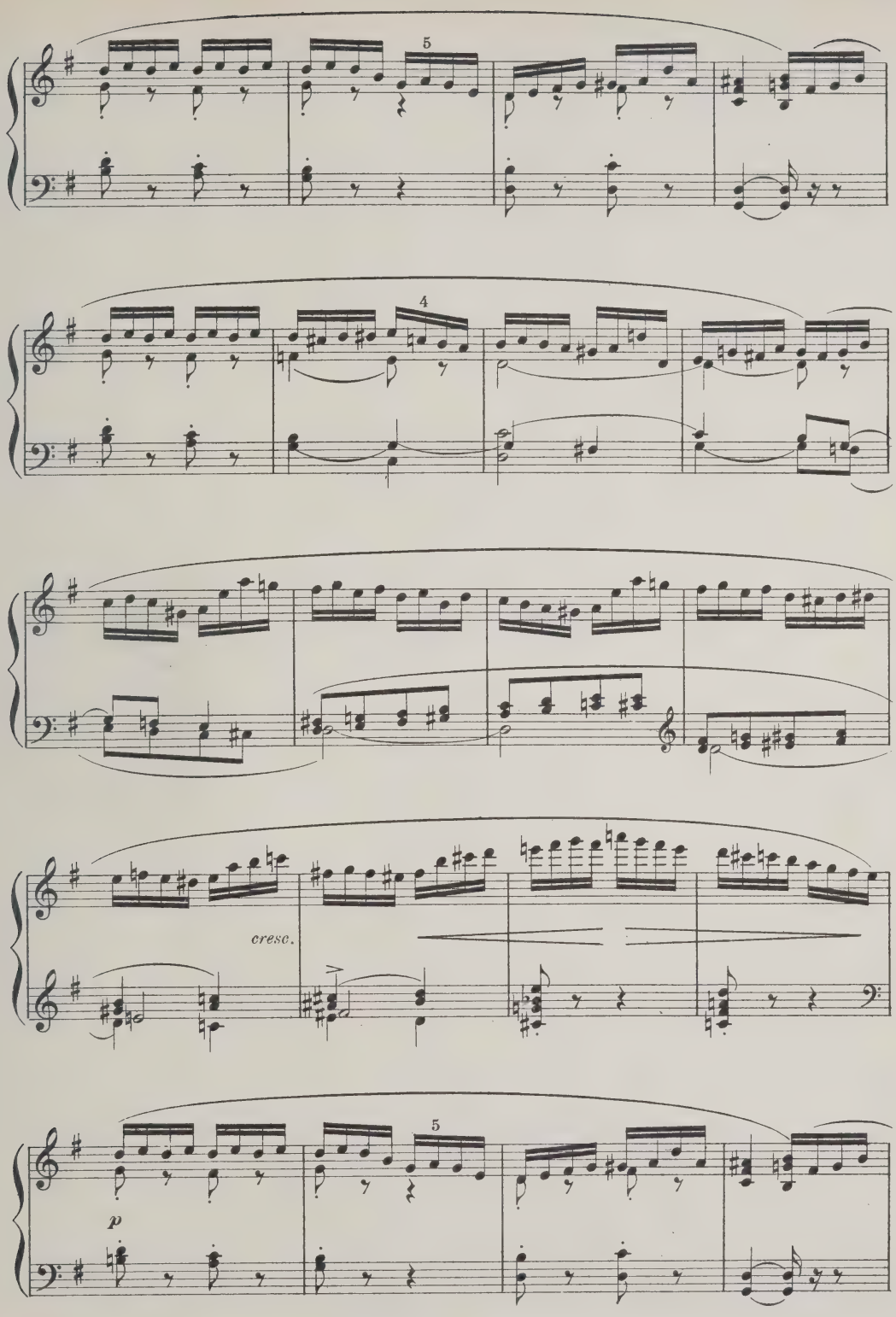

ritard.
a tempo
f passionato
Ped.
f
piu p
cresc.
ff
p
pp
8
029

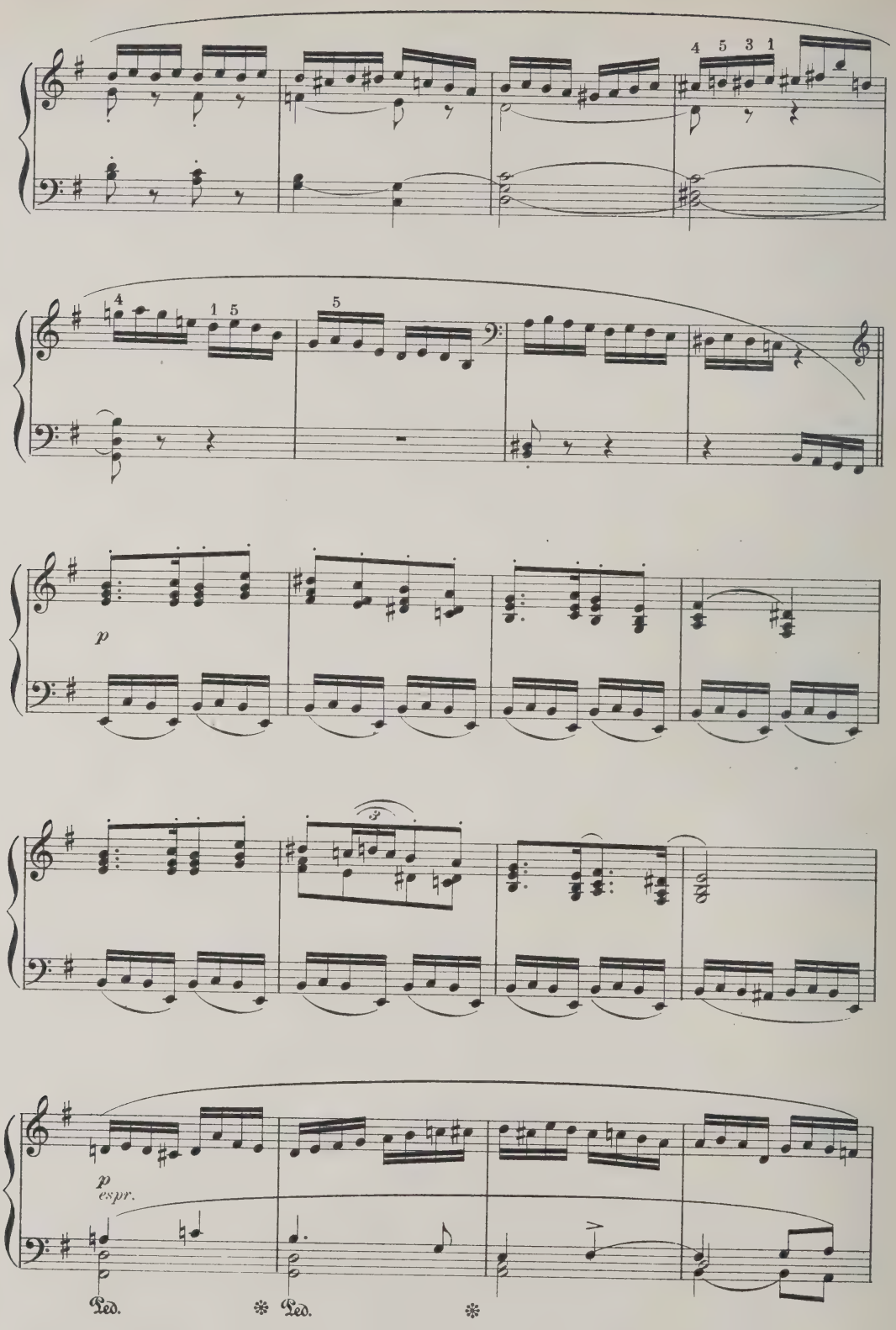
At the Fountain.

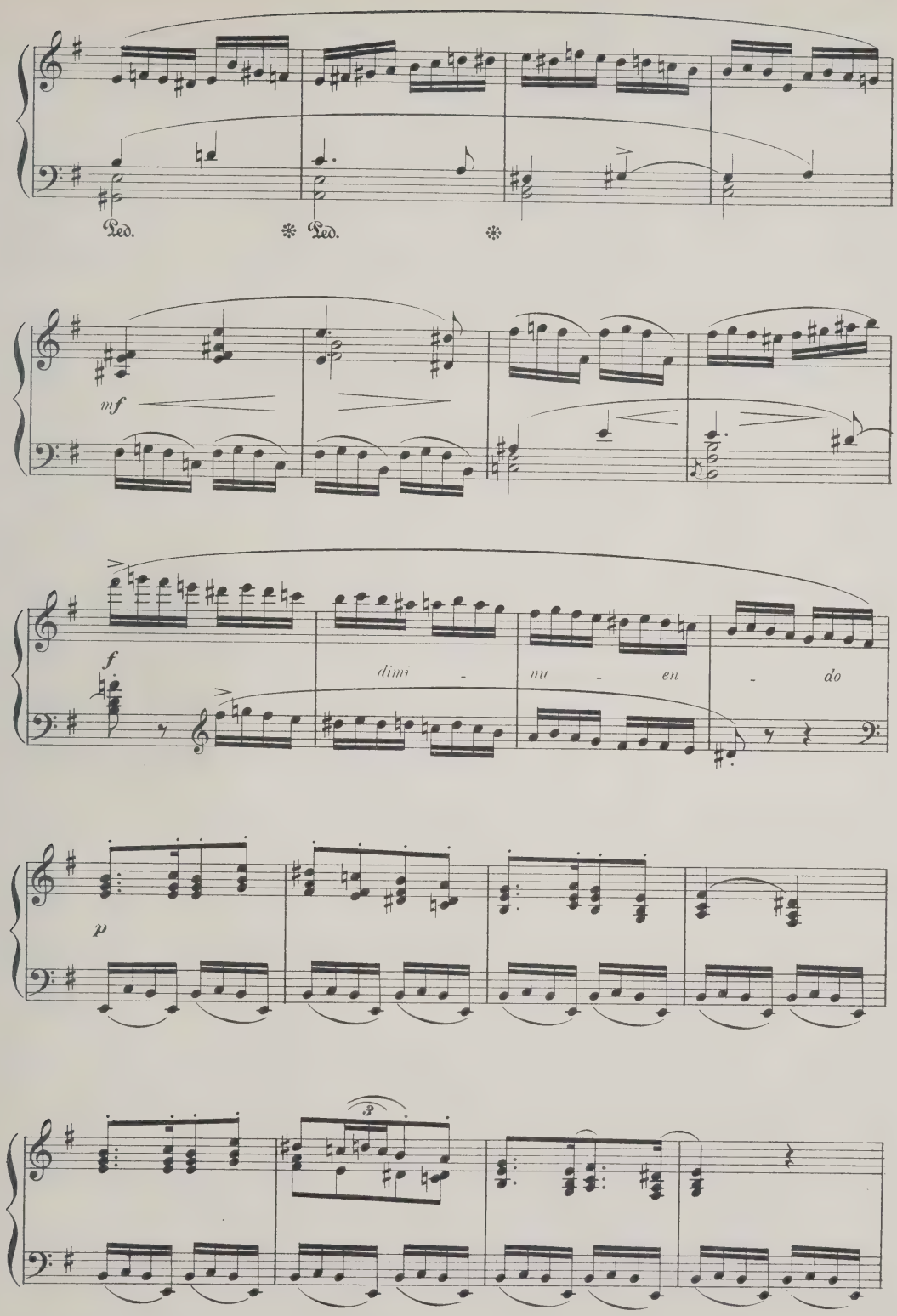
HERMANN SCHOLTZ,
Op. 57. No 2.

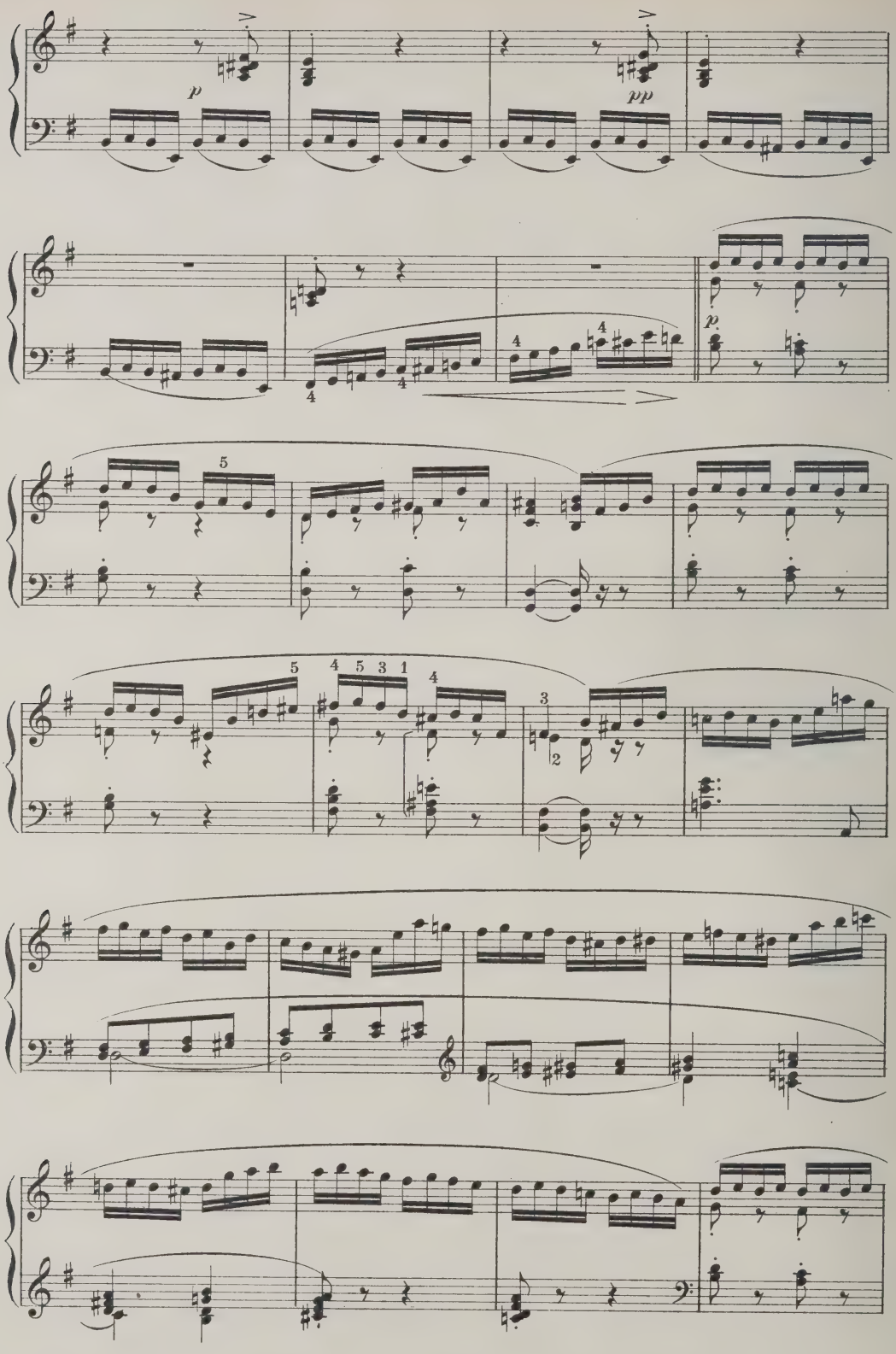
Vivace.

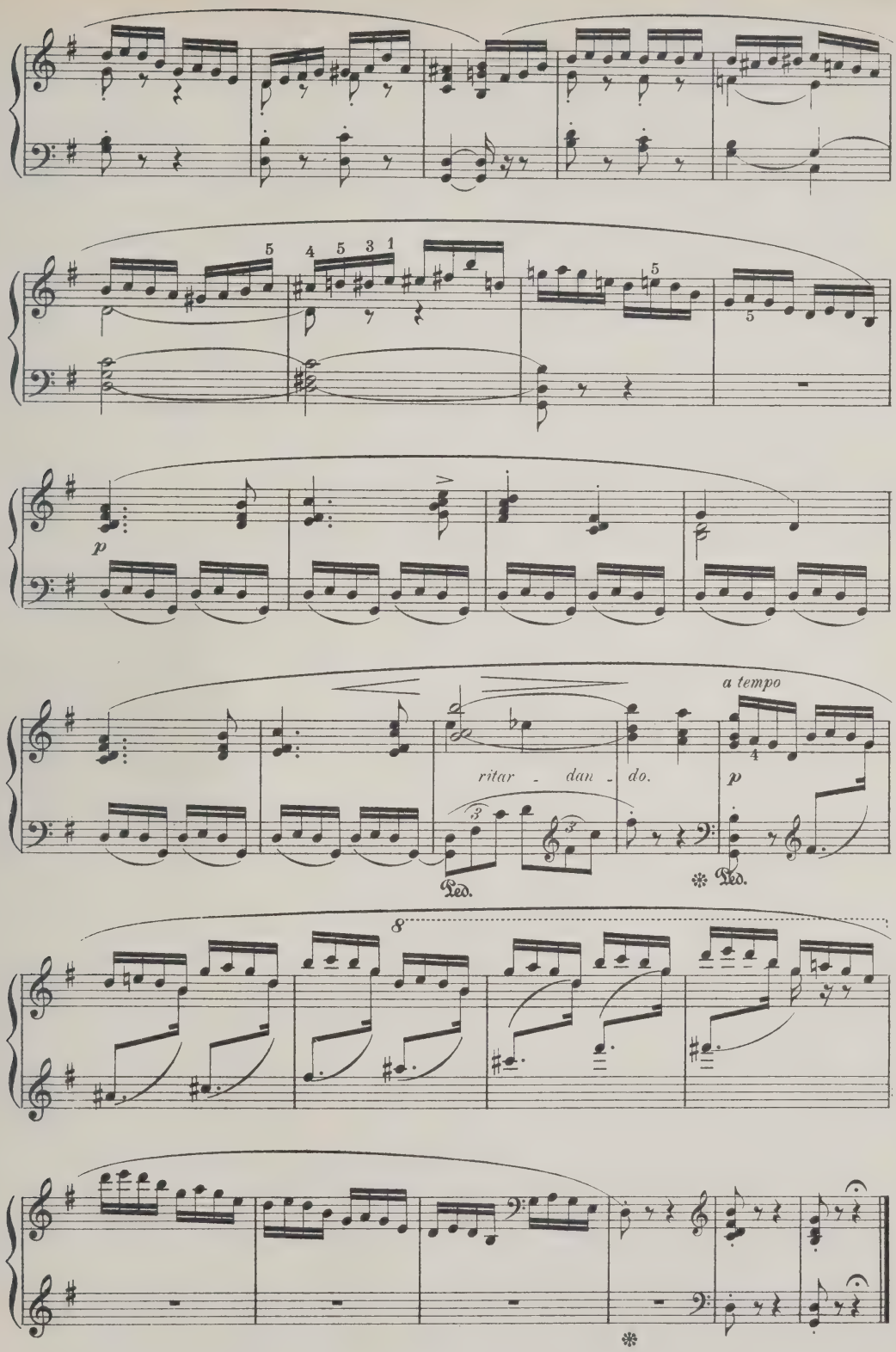



5
4
cresc.
5
p


4 5 3 1
4 1 5
5
p
p
espr.
Ped.
Ped.

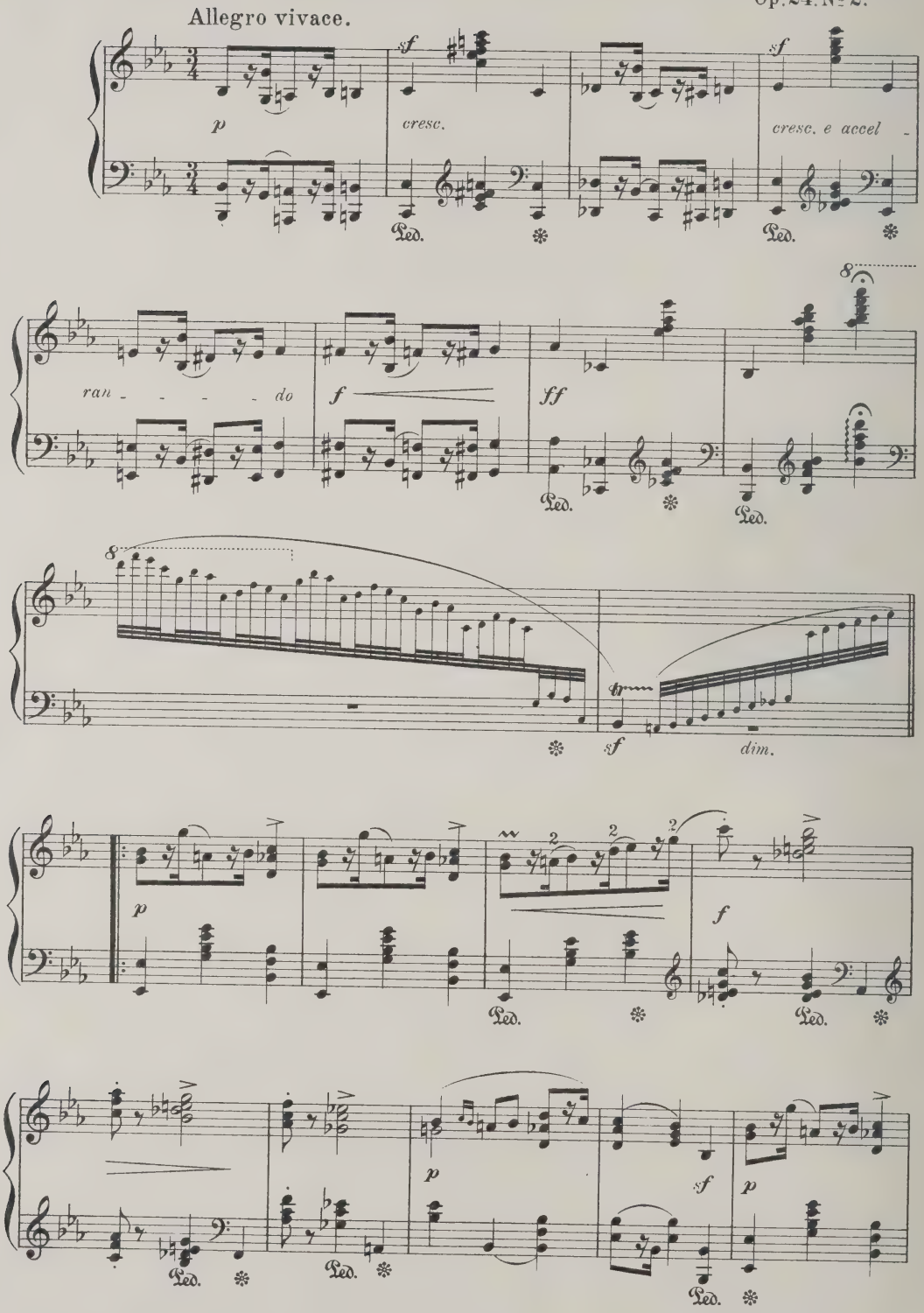

Ped.
Ped.
mf
f
dimi - nu - en - do
p
3

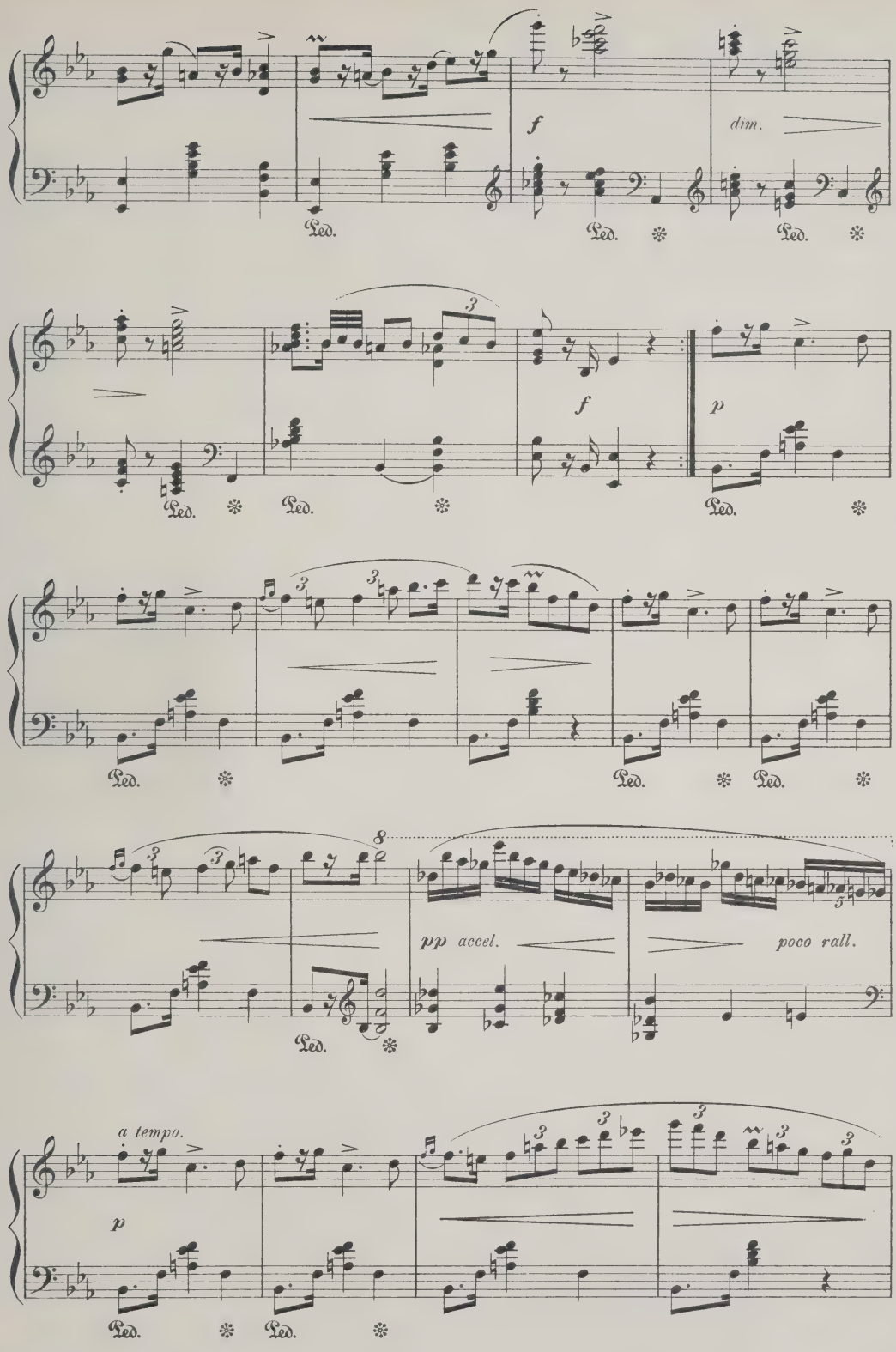

p
pp
p
5
5 4 5 3 1 4
3 2

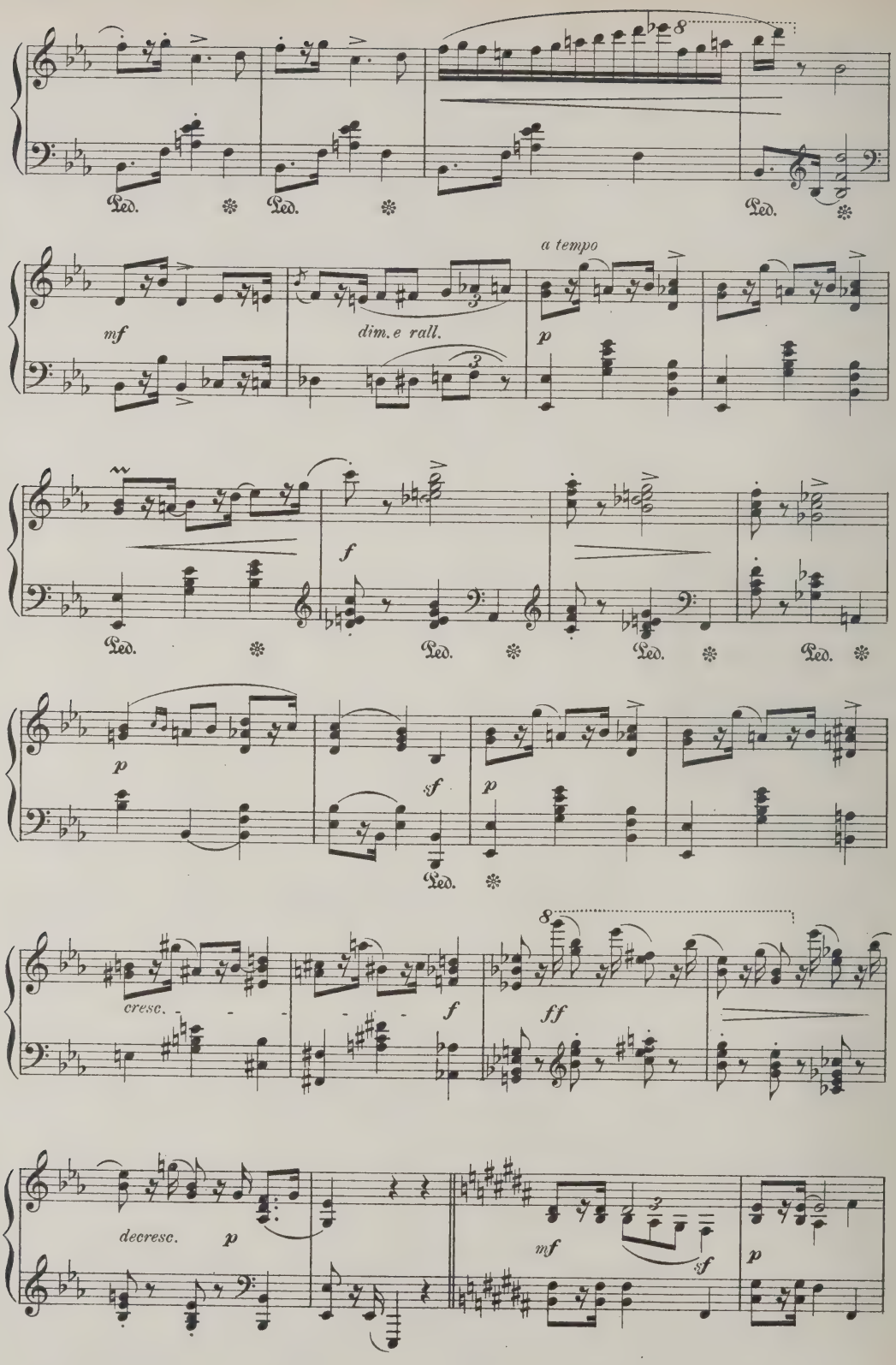

5
4 5 3 1
5
5
p
a tempo
ritar - dan - do.
p
Ped.
Ped.
8

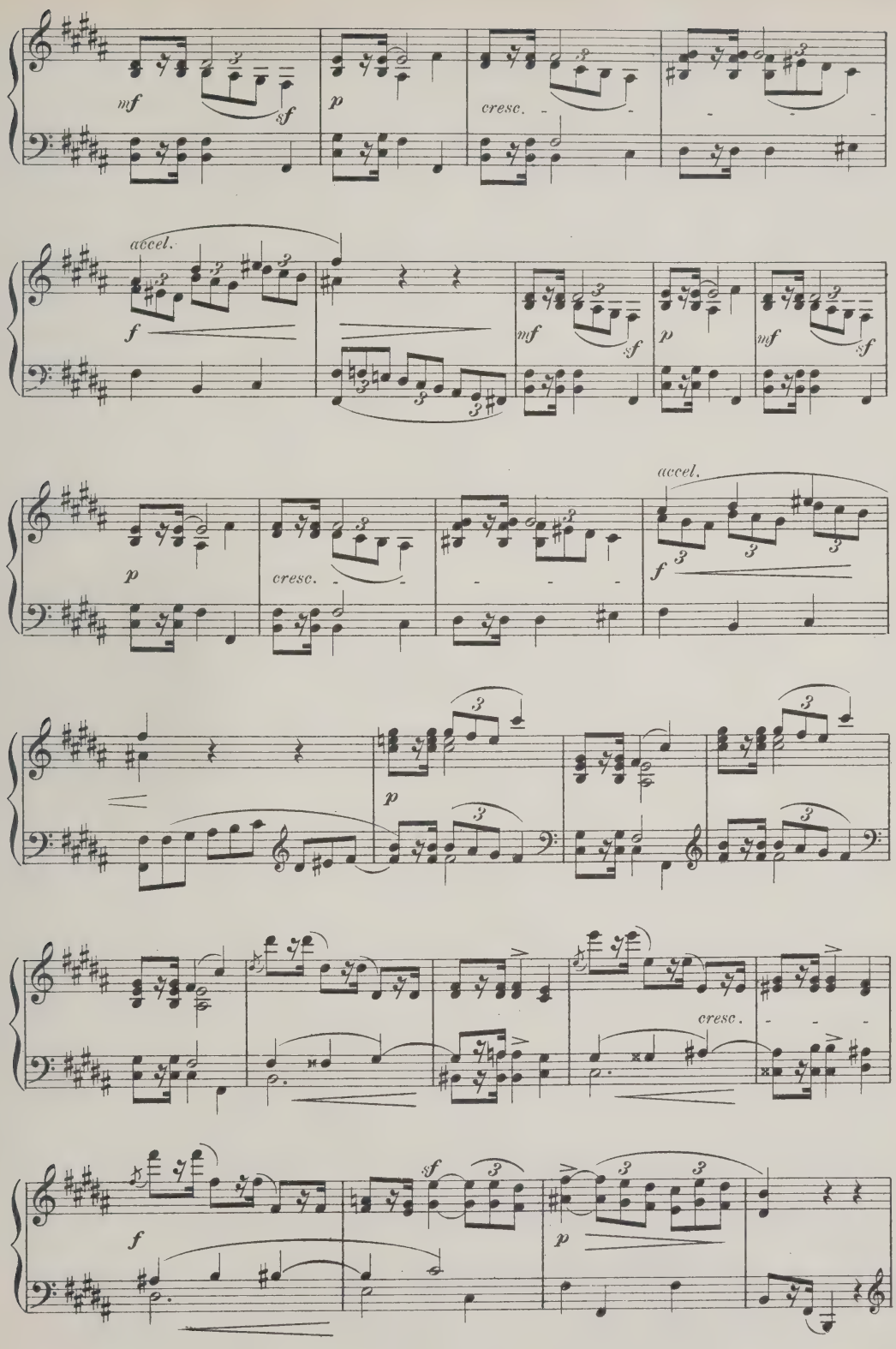
Mazurka.

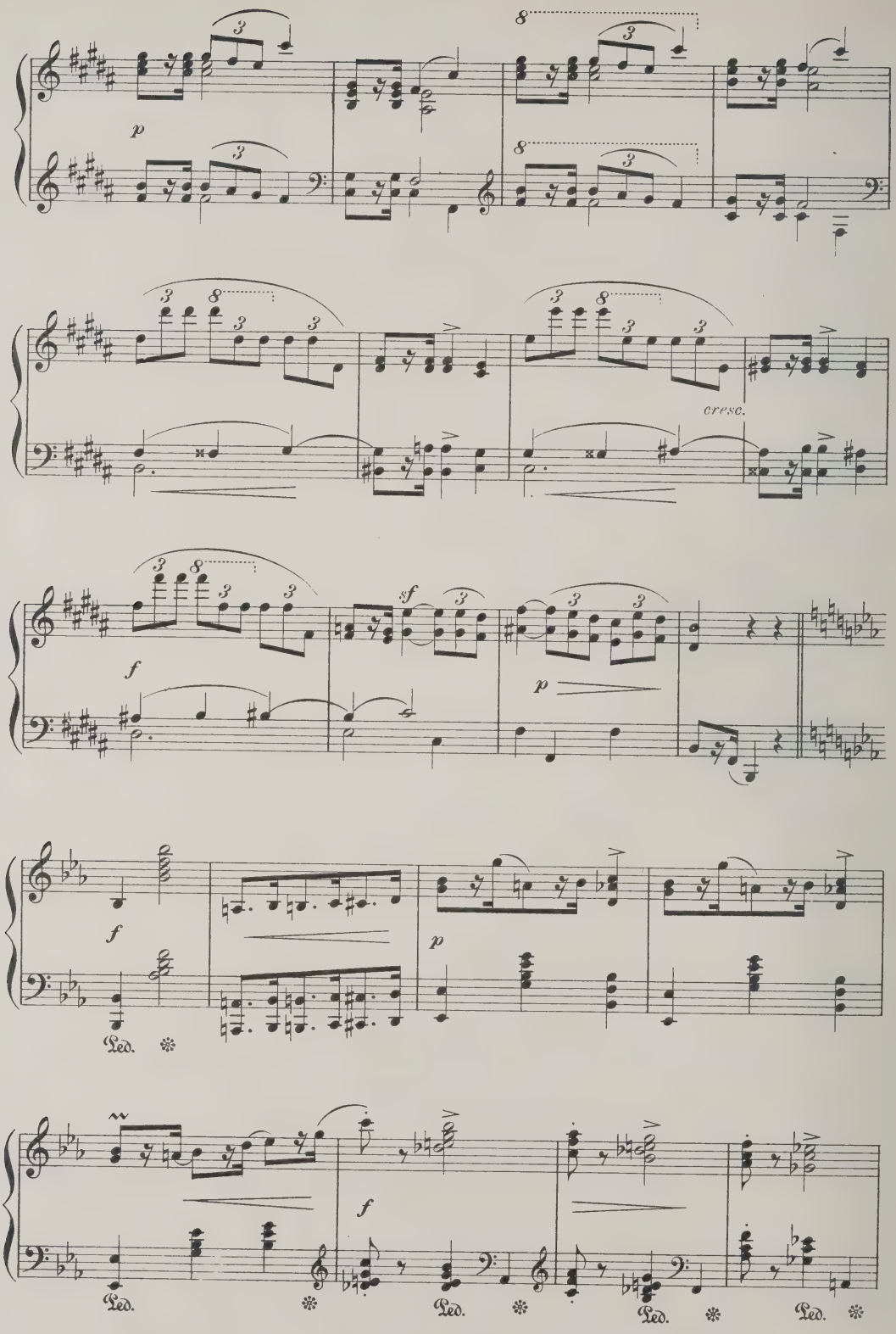
Th. LESCHETIZKY,
Op. 24. № 2.

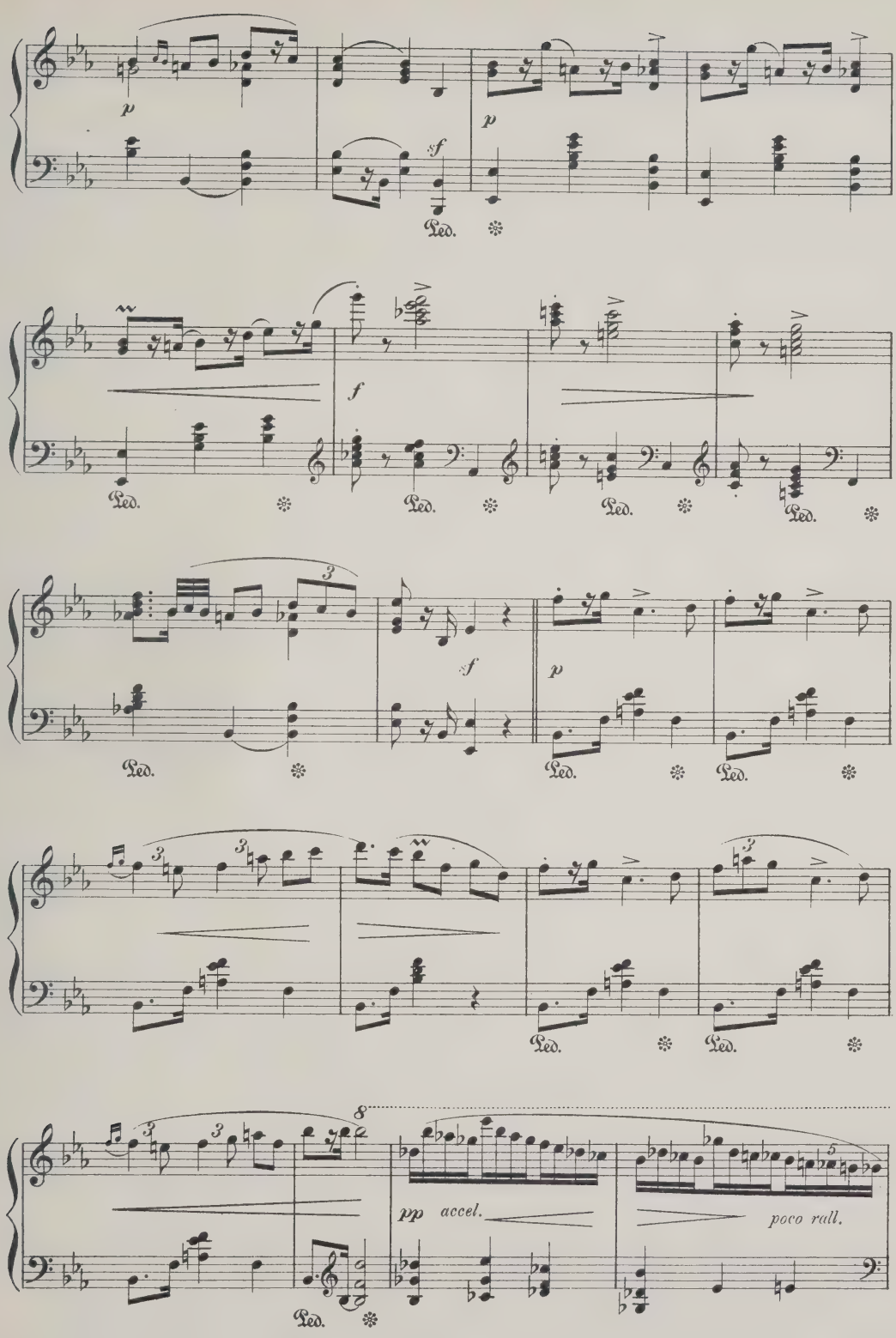


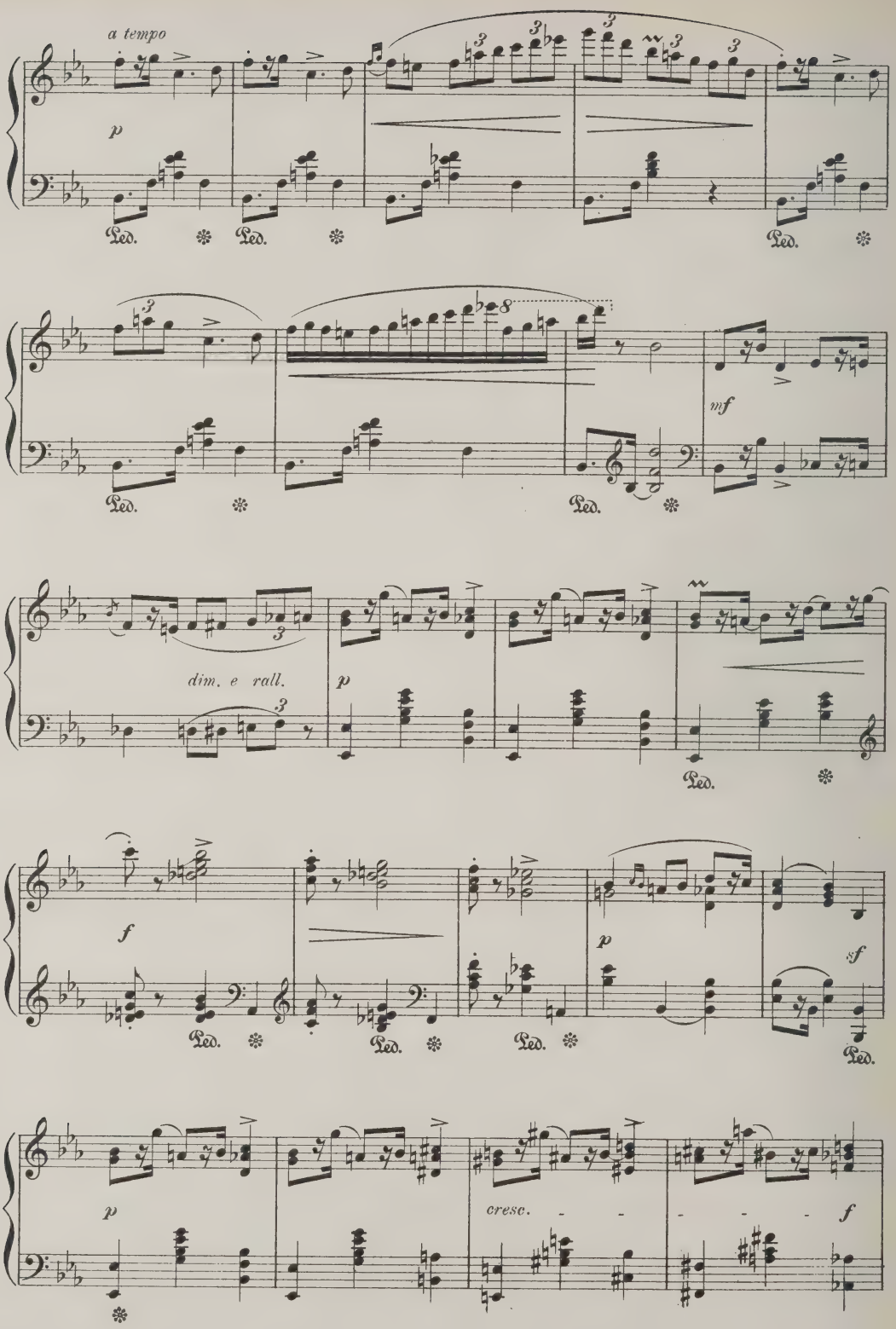

f
dim.
Ped.
f
p
pp accel.
poco rall.
a tempo.
p

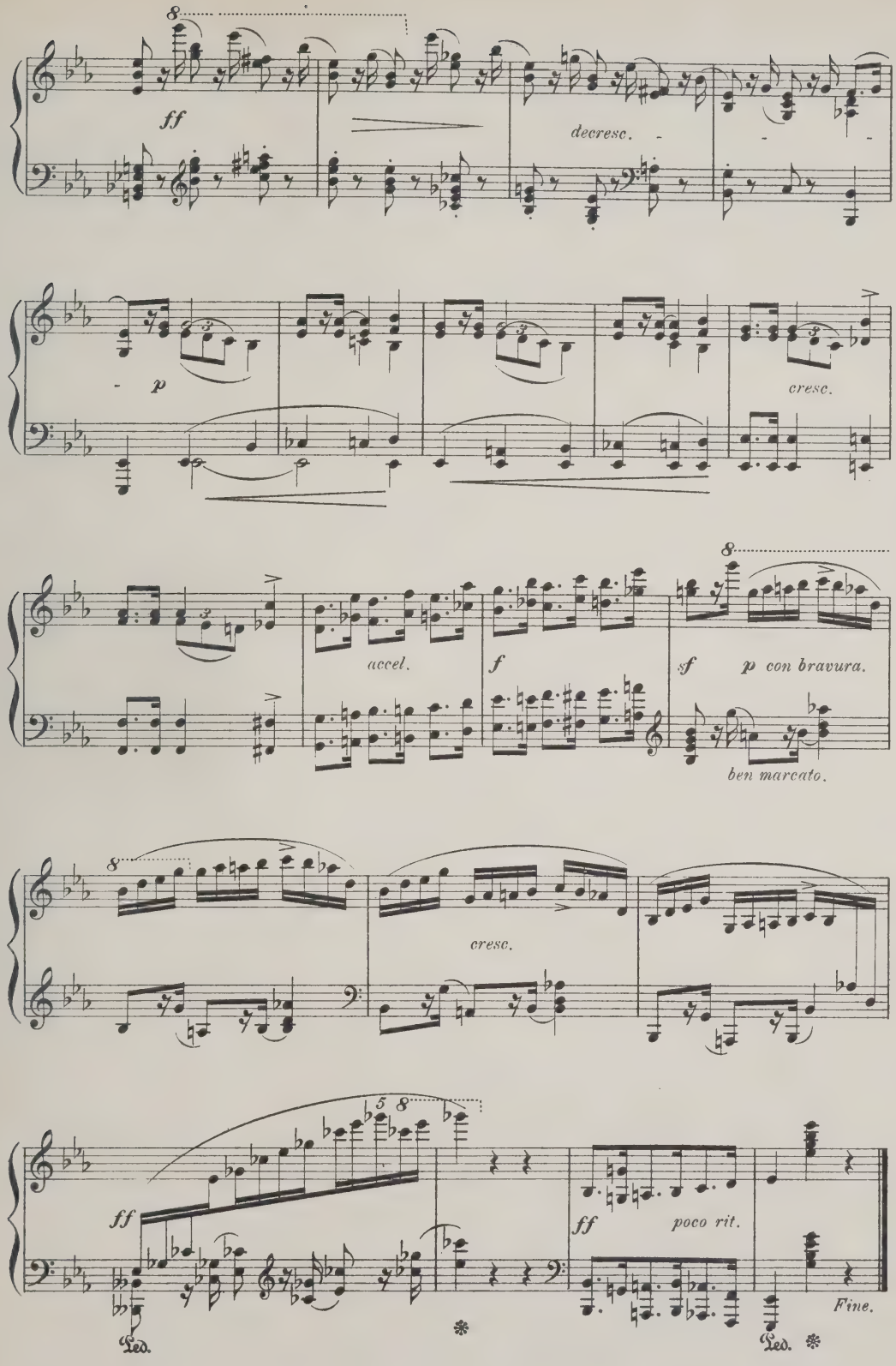

8
Ped.
Ped.
Ped.
a tempo
mf
dim. e rall.
p
f
Ped.
Ped.
Ped.
Ped.
p
sf
p
Ped.
cresc.
f
8
ff
decresc.
p
mf
sf
p


mf
sf
p
cresc.
accel.
f
mf
sf
p
mf
sf
p
cresc.
accel.
f
p
cresc.
f
sf
p


p
cresc.
f
sf
p
f
p
f
Led.
Led.
Led.
Led.


p
sf
p
Ped.
f
Ped.
Ped.
Ped.
Ped.
3
sf
p
Ped.
Ped.
Ped.
3
3
3
3
Ped.
Ped.
8
pp
accel.
poco rall.
Ped.

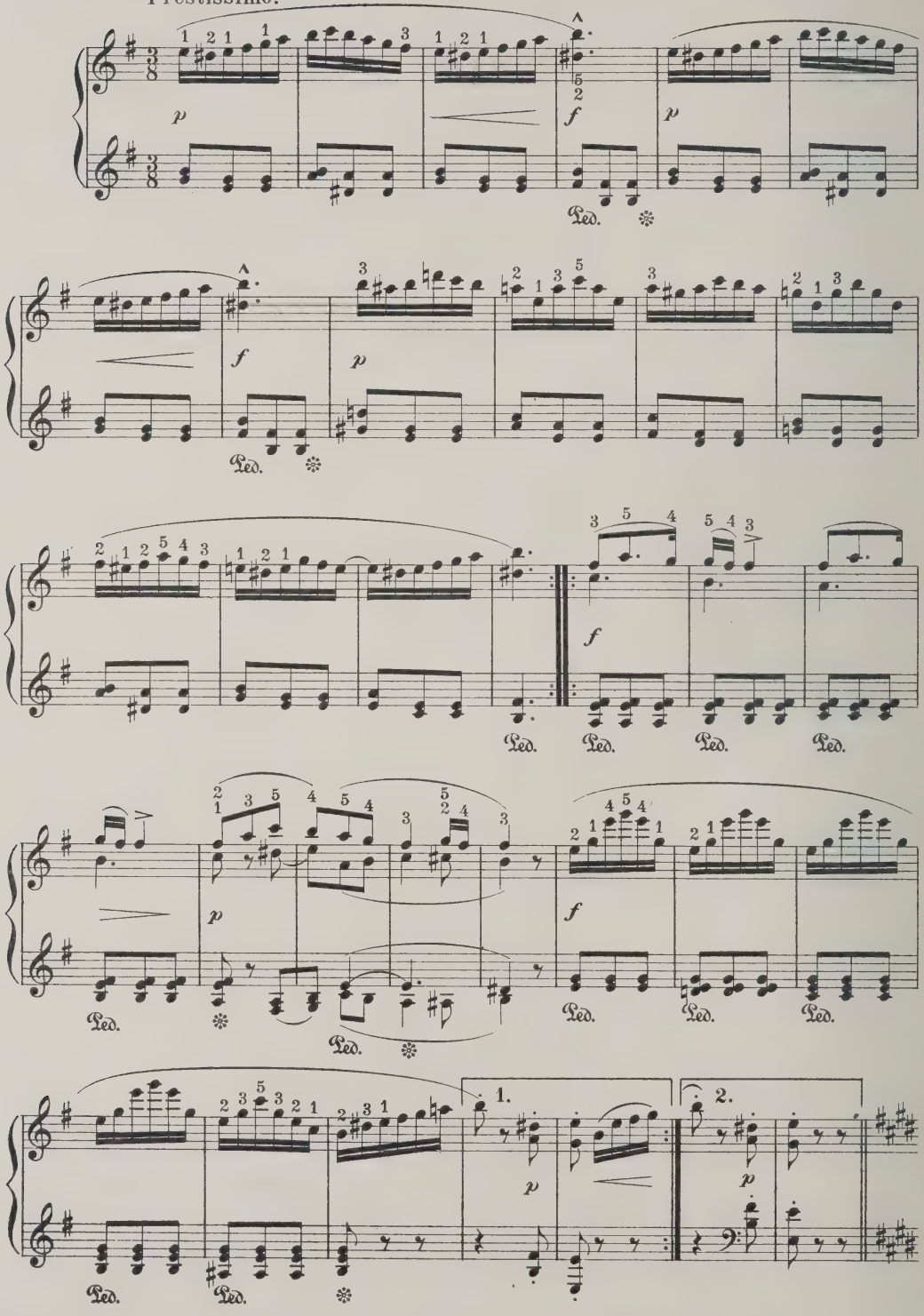

a tempo
p
Ped.
mf
dim. e rall.
f
sf
cresc.

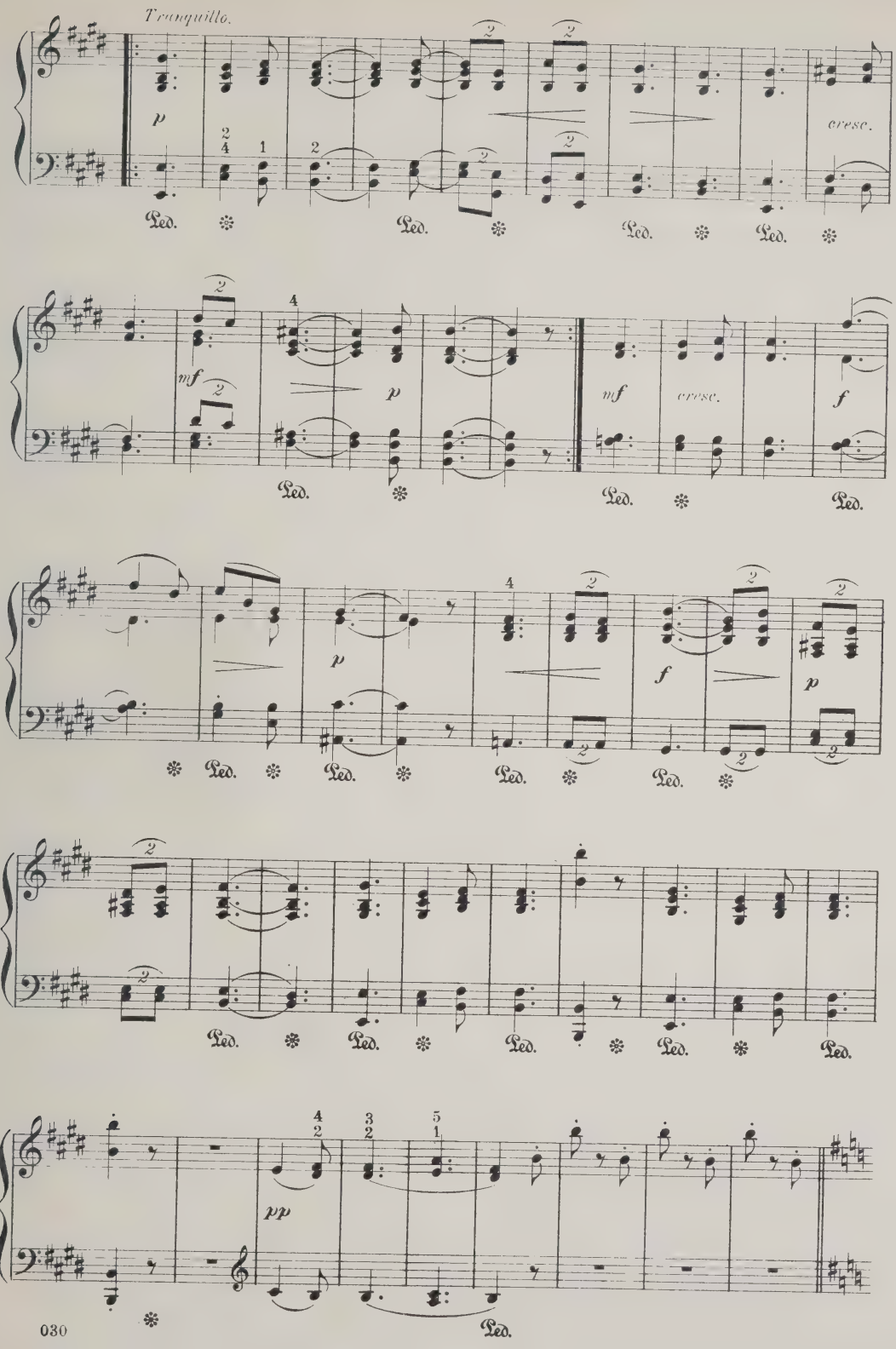

8
ff
decresc.
p
cresc.
accel.
f
sf
p con bravura.
ben marcato.
8
cresc.
5 8
ff
ff
poco rit.
Fine.
Ped.
Ped.

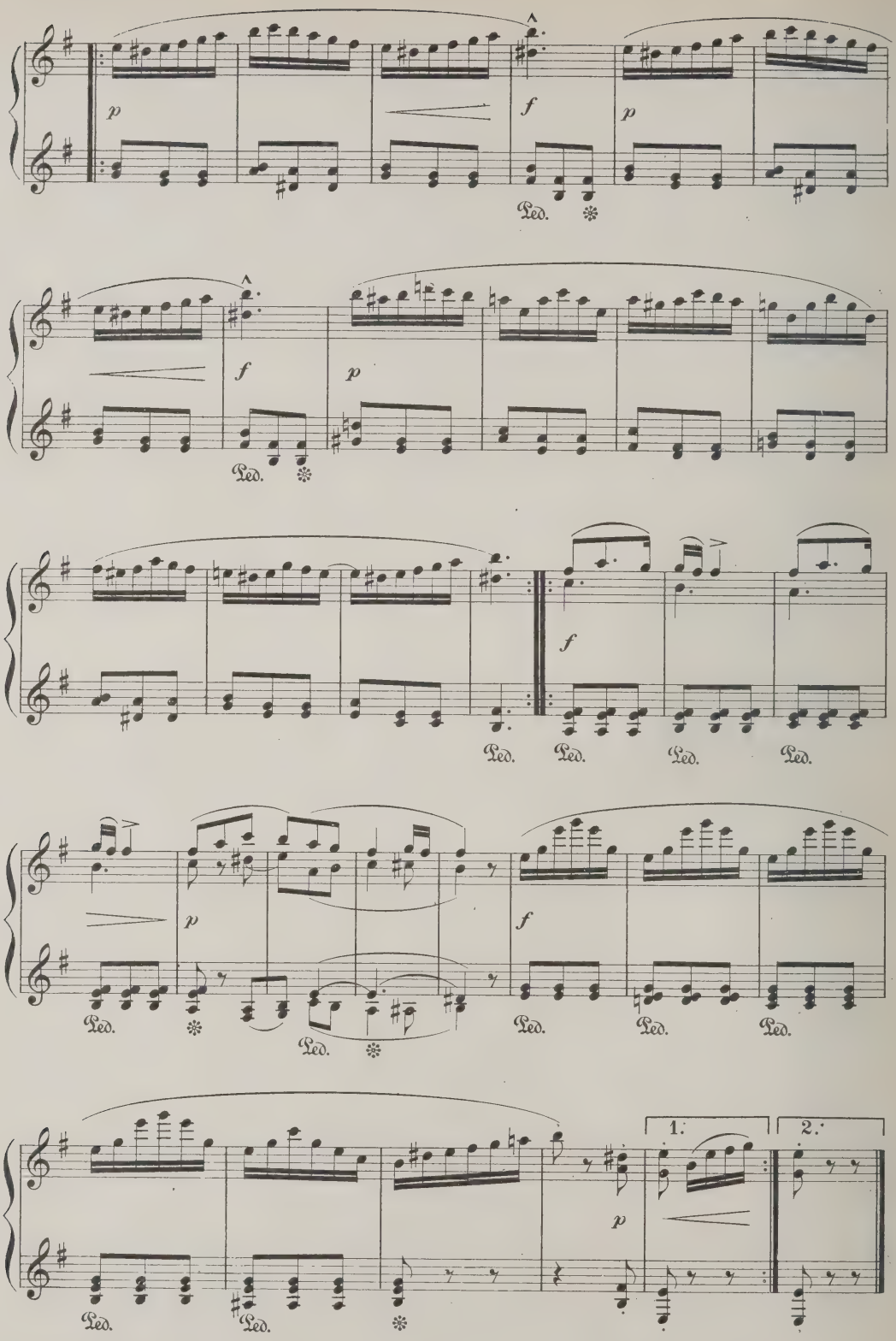
Intermezzo.

Ad. JENSEN, Op. 33. № 9.

Prestissimo.



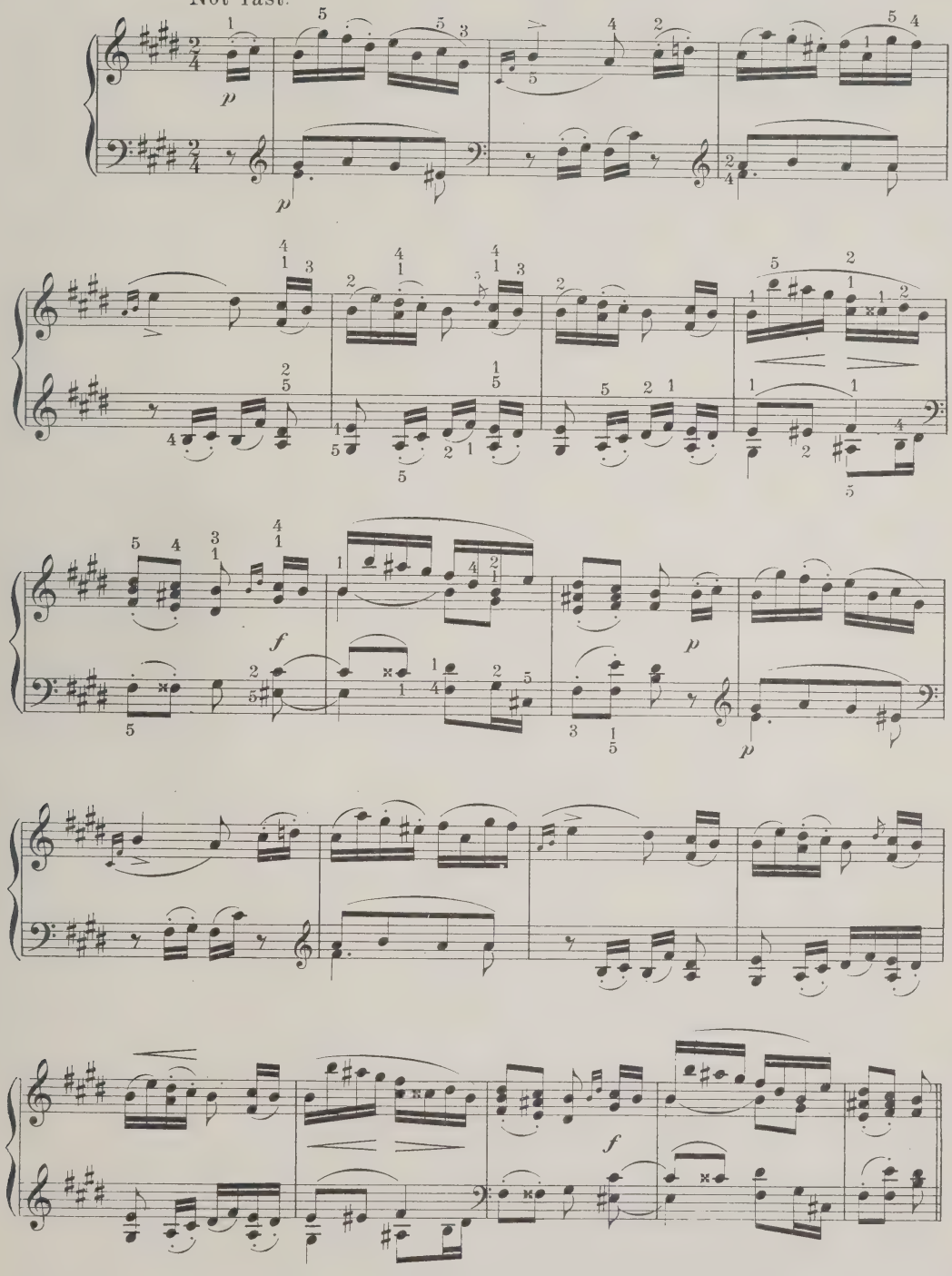

Tranquillo.
p
cresc.
mf
p
mf
cresc.
f
p
f
p
pp
Led.

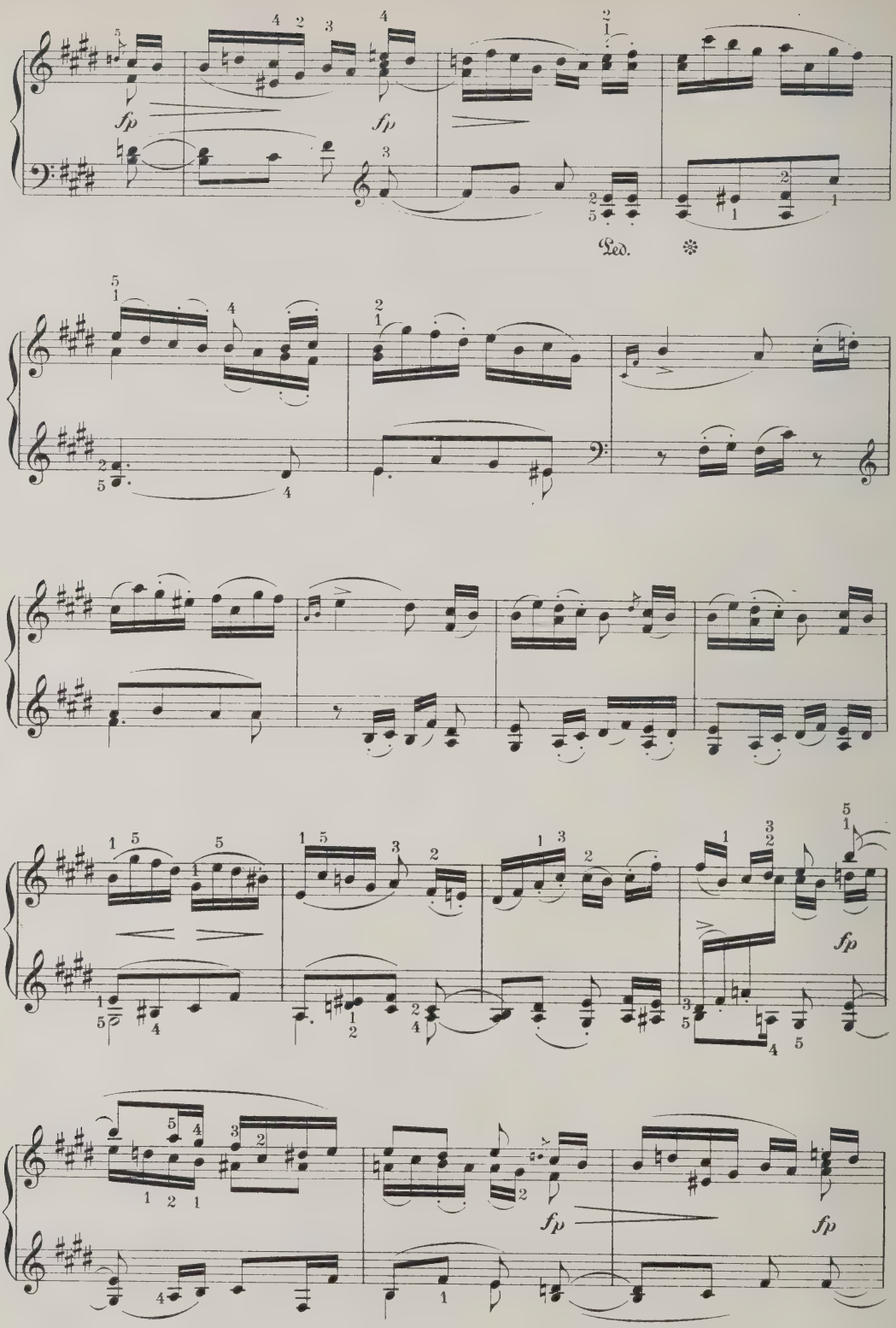

p
f
p
Ped.
f
p
Ped.
f
Ped.
Ped.
Ped.
Ped.
p
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
1.
2.
Ped.
Ped.

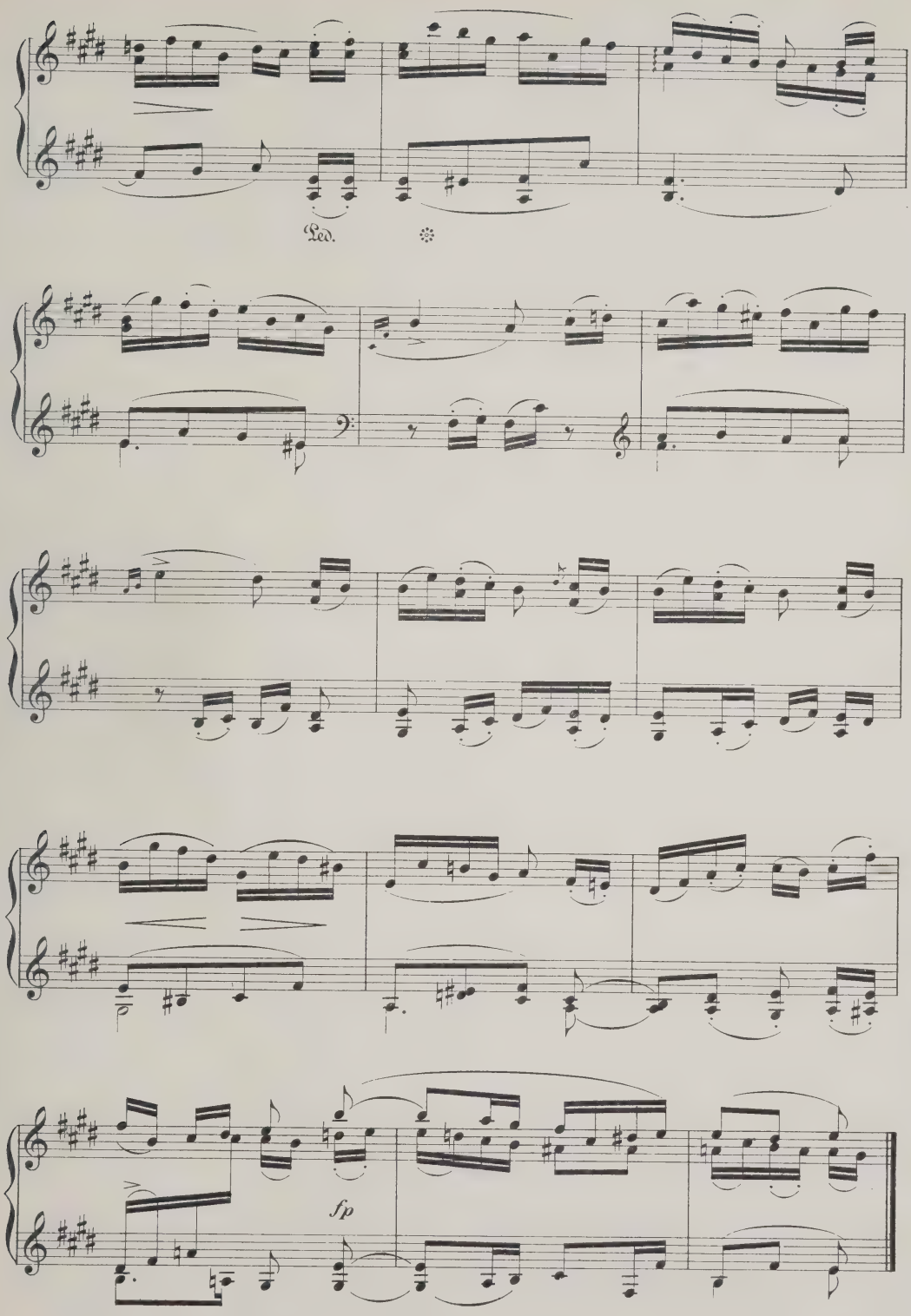
May Song.

R. SCHUMANN Op. 68, Nº 26.

Not fast.




fp
fp
Ped.
fp
fp
fp

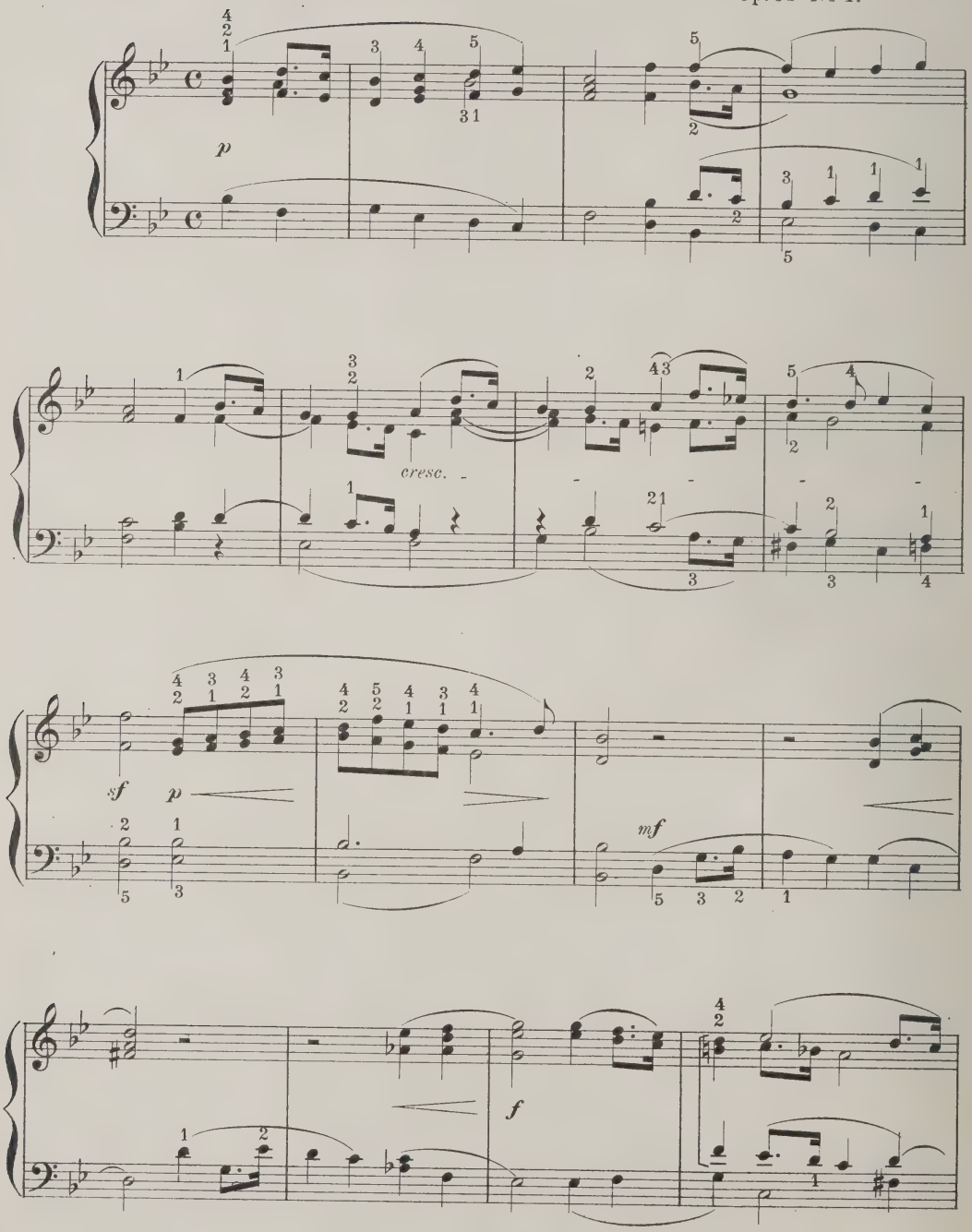

Ped.
fp

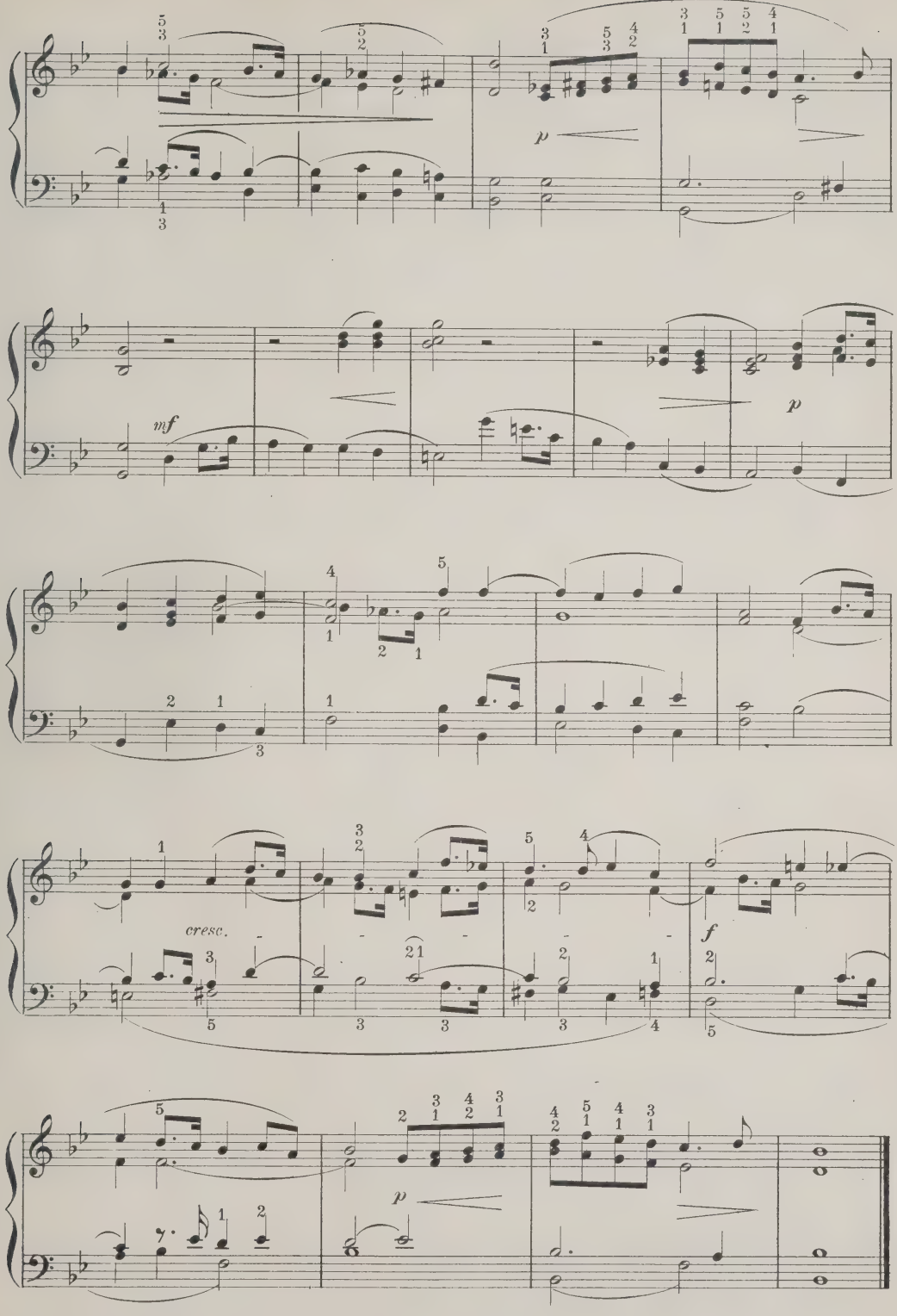
Andante religioso.

from the

FOURTH ORGAN SONATA.

F. MENDELSSOHN-BARTHOLDY,
Op. 65 № 4.




p
mf
p
cresc.
f
p

Impromptu.

H. KJERULF.

Allegretto grazioso.

cantando **p**

con Ped.

dolce una corda.

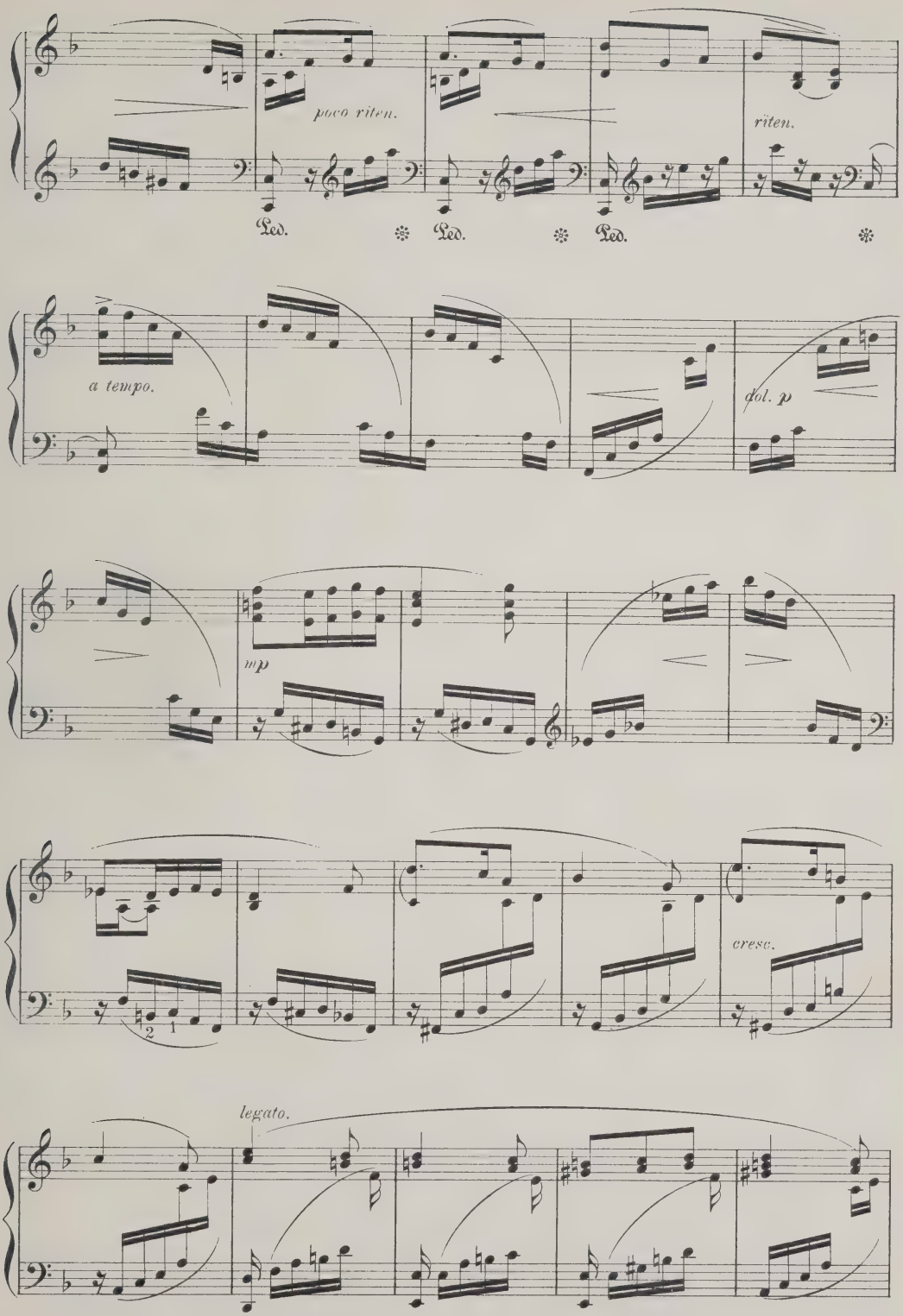
tre c.

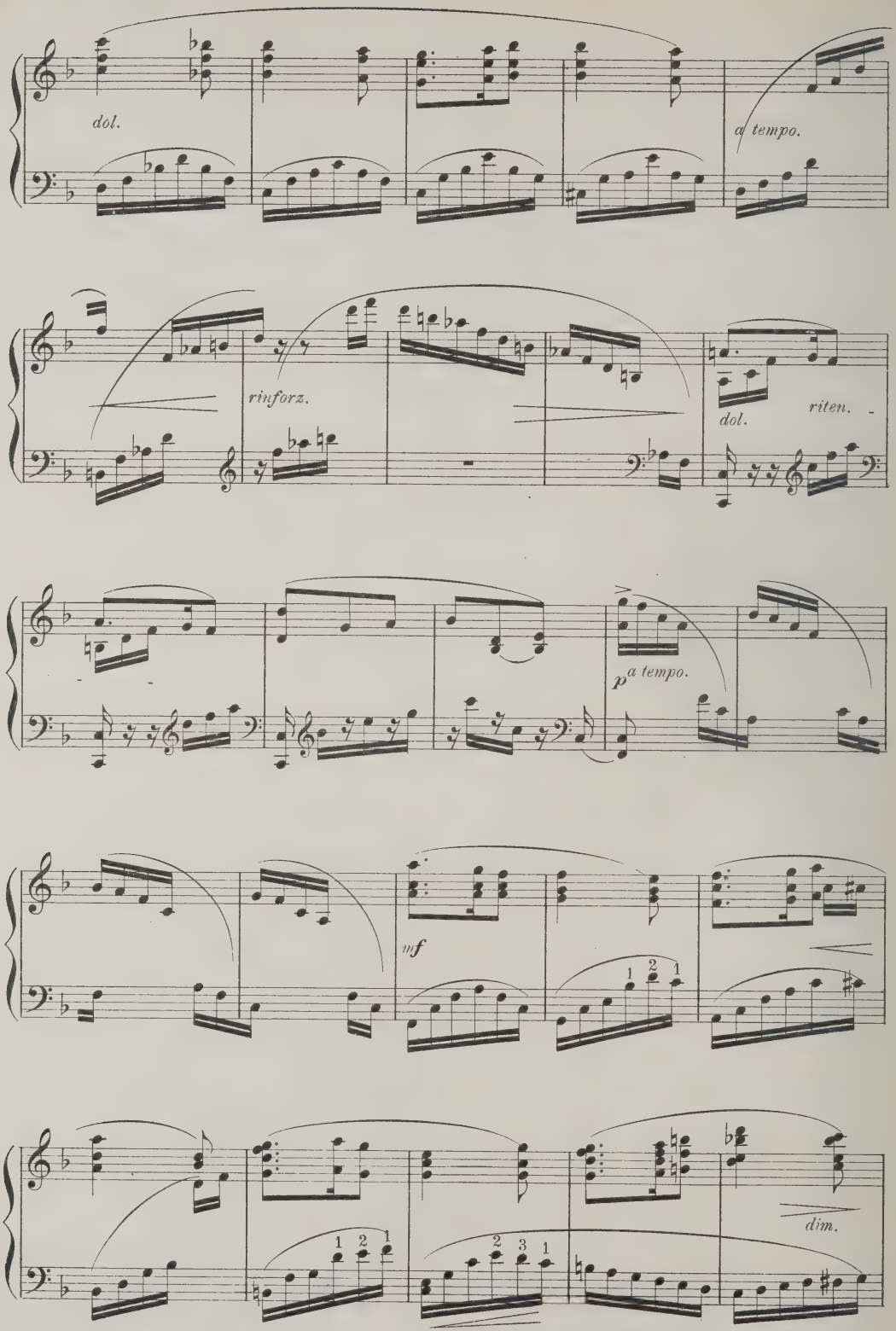
u. c.

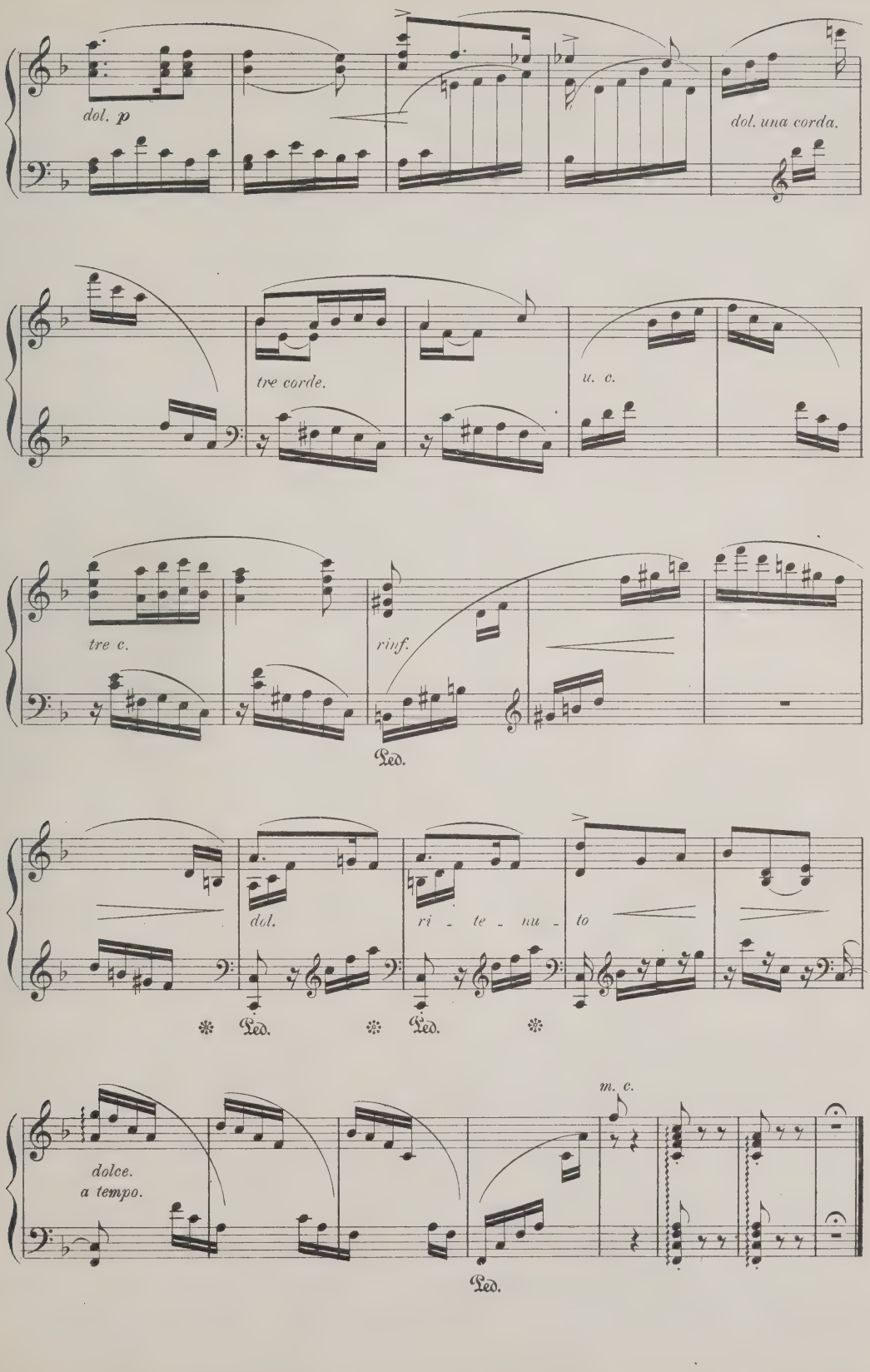
tre c.

rinf.

Ped.

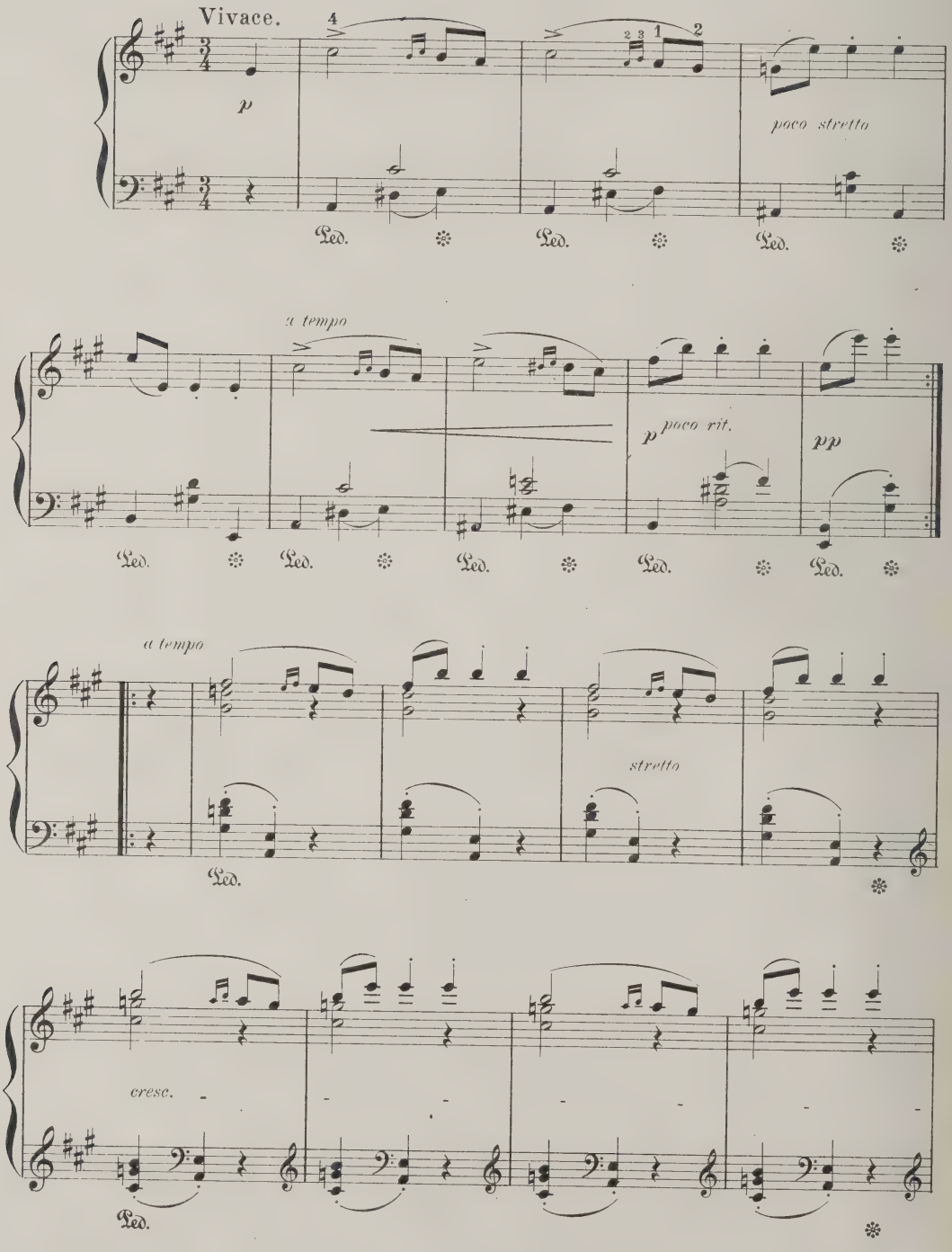

poco riten.
riten.
Ped.
Ped.
Ped.
a tempo.
dol. p
mp
cresc.
legato.

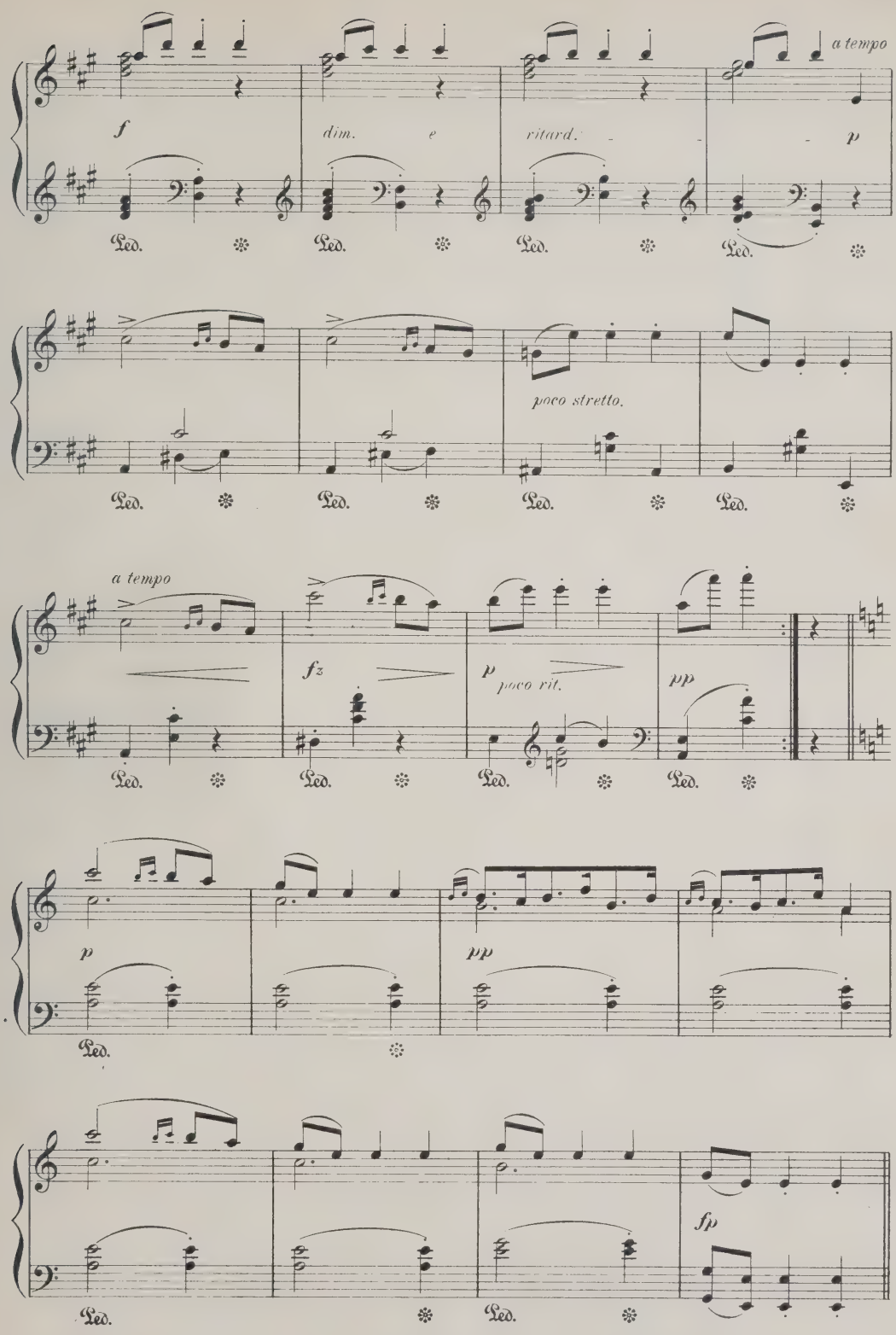

dol.
a tempo.
rinforz.
dol.
riten.
p a tempo.
mf
1 2 1
1 2 1
2 3 1
dim.

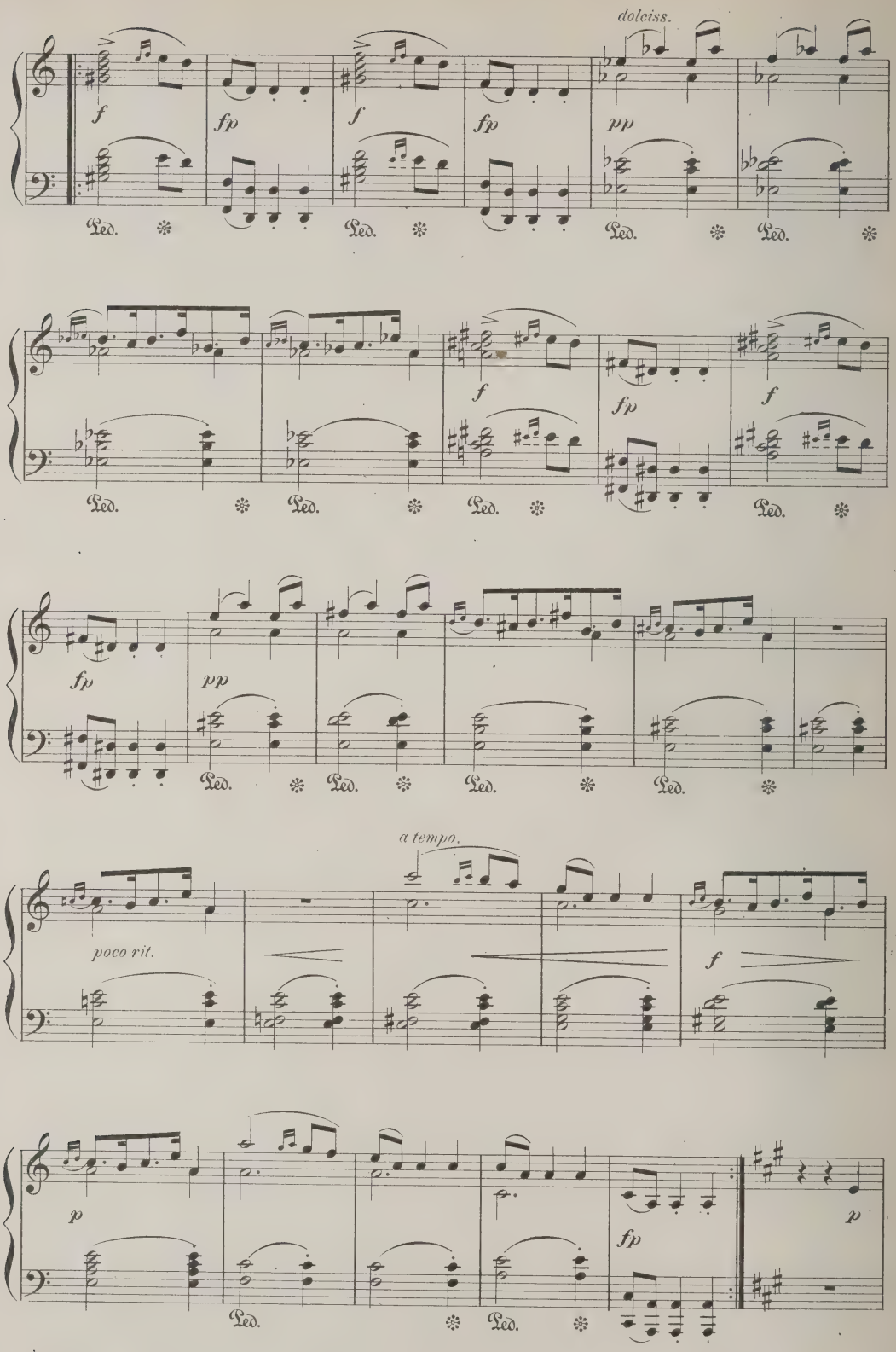

dol. p
dol. una corda.
tre corde.
u. c.
tre c.
rinf.
Ped.
dol.
ri - te - nu - to
Ped.
Ped.
m. c.
dolce.
a tempo.
Ped.

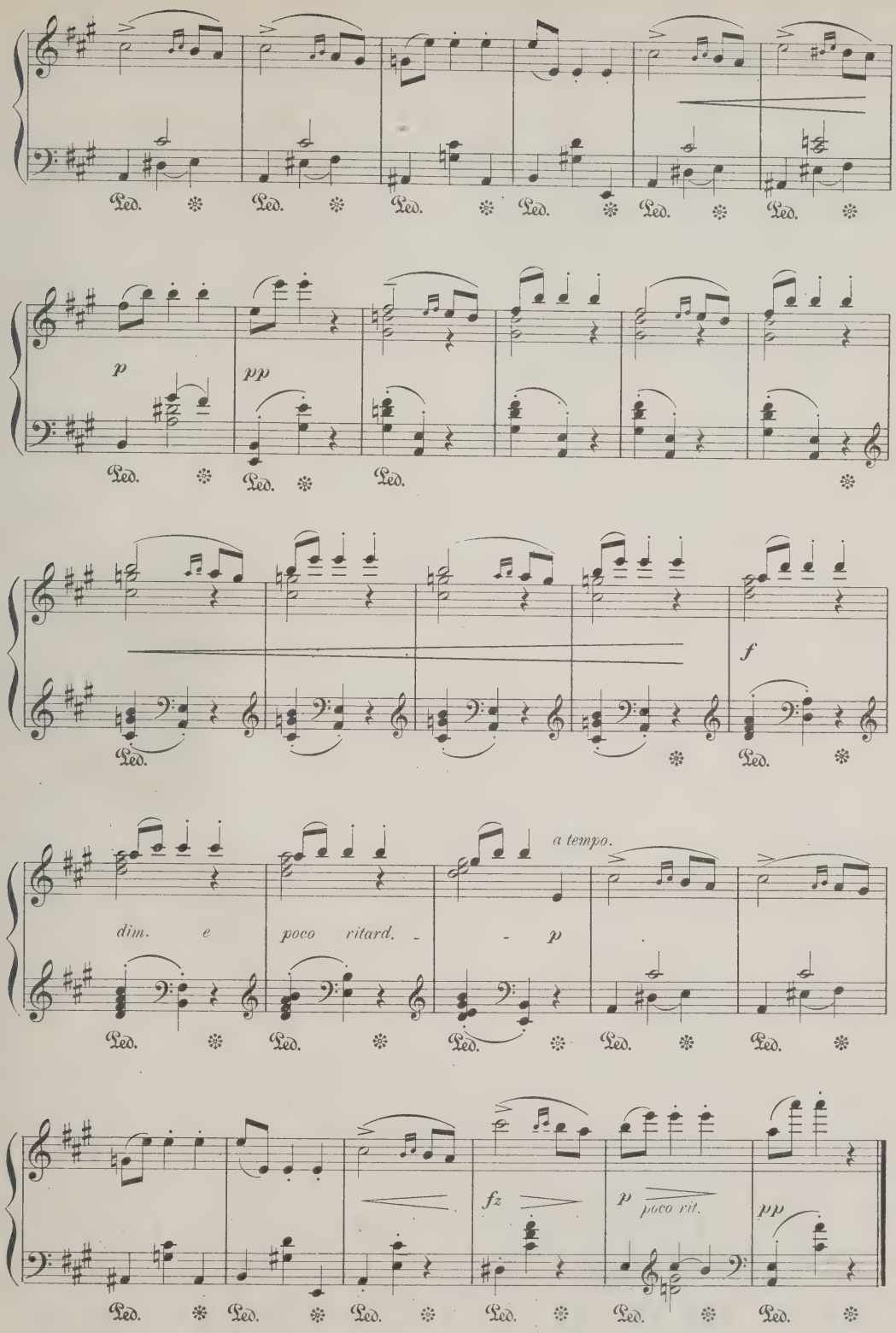
Albumleaf.

EDVARD GRIEG, Op 28. №3.




a tempo
f
dim. e ritard.
p
poco stretto.
a tempo
fz
p
poco rit.
pp
p
pp
fp
Ped.


dolciss.
f
fp
f
fp
pp
Ped.
Ped.
Ped.
Ped.
f
fp
f
Ped.
Ped.
Ped.
Ped.
fp
pp
Ped.
Ped.
Ped.
Ped.
a tempo.
poco rit.
f
p
fp
p
Ped.
Ped.


Ped.
p
pp
f
dim. e poco ritard.
a tempo.
p
fz
p poco rit.
pp

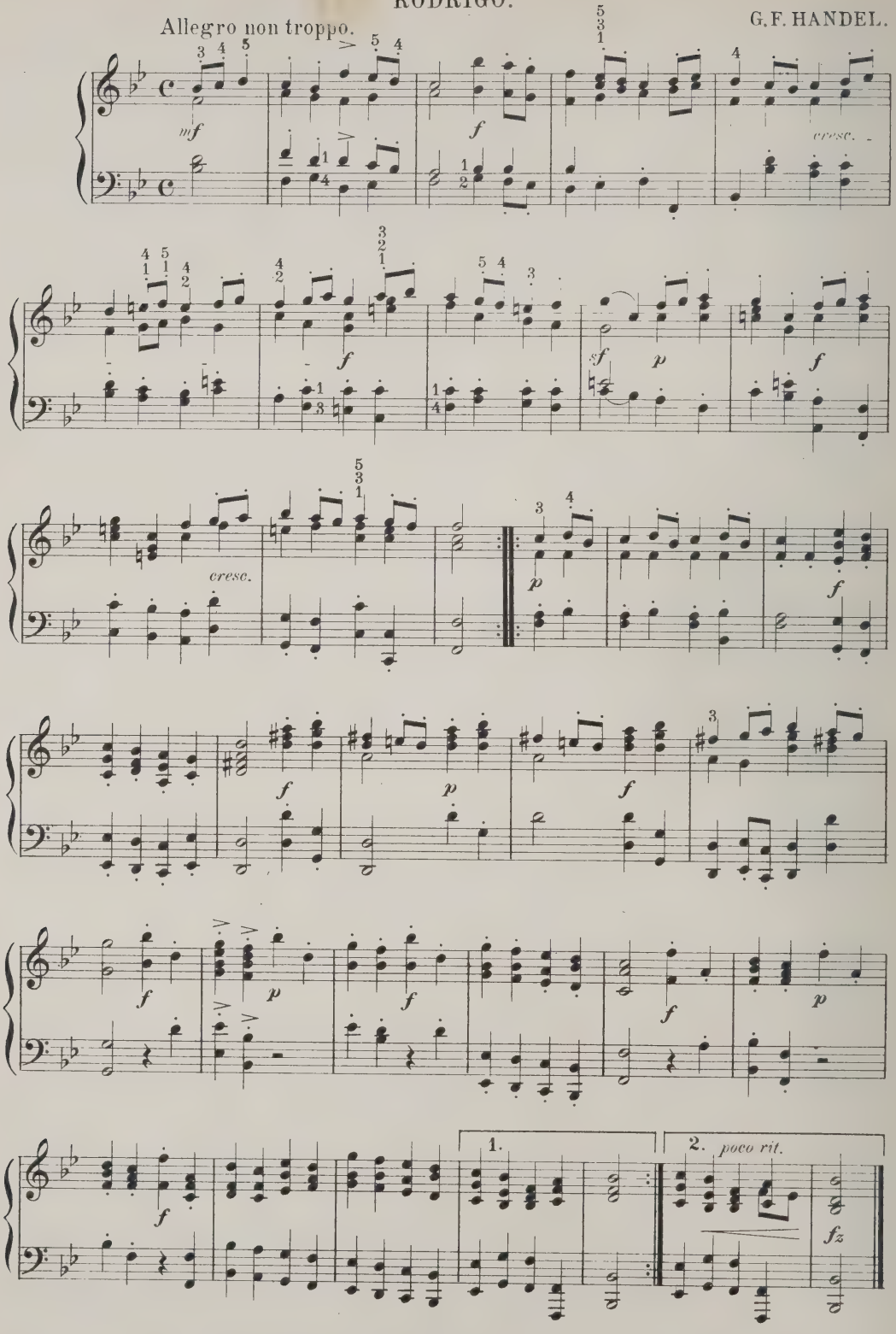
Gavotte.

from the Opera

RODRIGO.

Allegro non troppo.

G. F. HANDEL.



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Brittle
Acid Free

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